

~~TO NO. 1111~~

THE PRINCIPLES OF

GOTHIC ECCLESIASTICAL  
ARCHITECTURE,

WITH AN  
EXPLANATION OF TECHNICAL TERMS,  
AND A CENTENARY OF ANCIENT TERMS,

BY  
MATTHEW HOLBECHE BLOXAM.

TENTH EDITION.

ILLUSTRATED WITH THREE HUNDRED  
WOODCUTS.

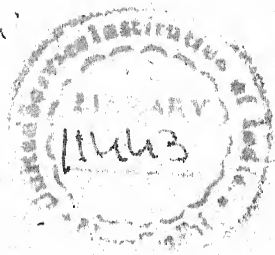
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MDCCLXIX.



OLDEST

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PR

## P R E F A C E

TO THE TENTH EDITION.

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THE tenth edition of this manual, intended as an introduction to the study of Ecclesiastical Architecture, has been enlarged by two additional chapters treating on the internal arrangement of churches, previous to, and after the Reformation. The number of illustrations has also been considerably augmented.

The first edition of this work was published in May, 1829.

A German translation of the seventh edition of this work was published at Leipzig in 1847.

The same short explanatory Glossary of the technical terms occurring in the book, which appeared in former editions, has been appended to this.

The sources from whence the ancient Architectural Terms contained in the Centenary at the end of the work have been chiefly collected, are the contracts relating to the building of the churches of Fotheringay and Catterick, and of King's College Chapel, Cambridge; the wills of Henry VI. and Henry VII.; the account of the expenses incurred on the chapel of the Royal Palace at Westminster, published by Brayley and Britton; and the expenses incurred in building the broach or spire of Louth Church; the works of Gervase of Canterbury, Matthew Paris, William of Worcester, and Leland; and the Ancient Wills published by Sir N. H. Nicholas, and by the Surtees' Society at Durham.

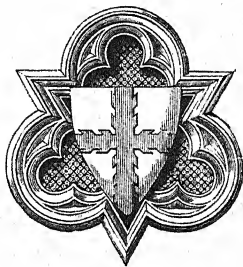
The last, and some of the former editions of this work were printed at the University Press, Oxford, by my friend Mr. Combe, Printer to the University, who also printed the first and other early editions at Leicester. The present edition has been printed at Rugby by Mr. Billington, Bookseller to Rugby School, to whom, for his supervision of the work, whilst passing through the press, I am greatly indebted.

M. H. B.

RUGBY, MAY 12, 1859.

"Whereby may be discerned that so fervent was the zeal of those elder times to God's service and honour, that they freely endowed the church with some part of their possessions; and that in those good works even the meaner sort of men, as well as the pious founders, were not backward."

Dugdale's Antiq. Warwickshire.



" ..... a bloodie crosse he bore,  
The deare remembrance of his dying Lord,  
For whose sweet sake that glorious badge he wore,  
And dead, as living, ever Him ador'd :  
Upon his shield the like was also scor'd."

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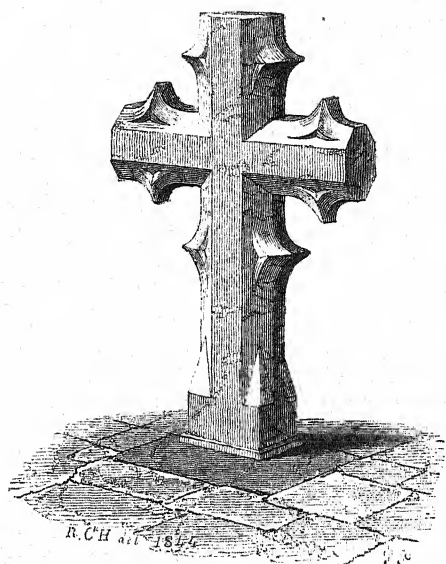
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THE ILLUSTRATIONS ARE ENGRAVED BY  
MR. T. O. S. JEWITT.



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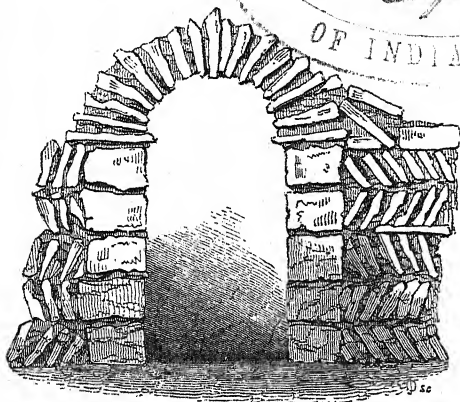
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B 32



Roman Arch and Masonry, Castor, Northamptonshire,  
(now destroyed.)

## INTRODUCTION.

ON THE ORIGIN, PROGRESS, AND DECLINE OF  
GOTHIC OR ENGLISH  
ECCLESIASTICAL ARCHITECTURE.

**A**MONGST the vestiges of antiquity which abound in this island, are the visible memorials of the different nations which have succeeded one another in its occupancy.

To the age of the Celtic race, the earliest possessors of the soil, may be ascribed the erection of those rude structures, of all but primeval antiquity, the Monoliths, or unhewn stones of memorial; Cromlechs, or sepulchral monuments; and Stone Circles or Temples

which lie scattered over its surface: and these are conceived to have been derived from the enterprising Phœnicians, whose merchants probably first introduced amongst the aboriginal Britons the arts of incipient civilization.

The prototypes of these ancient relics appear, described in Holy Writ, in the pillar raised at Bethel by Jacob, in the altars erected by the Patriarchs, and in the circles of stone set up by Moses at the foot of Mount Sinai, and by Joshua at Gilgal. Many of these structures, perhaps from their very rudeness, have survived the vicissitudes of time, though some have been wantonly destroyed, whilst of the numerous buildings erected by the Romans the vestiges are comparatively few; yet it is from the constructive features of Roman edifices that we derive, and can trace by a gradual transition, the origin and progressive advance of that peculiar kind of architecture called GOTHIC, which presents in its later stages the most striking contrast that can be imagined to its original precursor.

In the latter part of the first century of the Christian era, the Romans, whilst still engaged in the conquest of the southern provinces of Britain, began to impart to the natives a taste for civilized pursuits and usages, and thus early, with their assistance, as Tacitus informs us,<sup>a</sup> commenced the erection of temples and other public edifices in their municipal towns and cities, though such must doubtless have been much inferior to those at Rome. The

<sup>a</sup> Ut templa fora domus extruerent;—*Vita Agricolæ*, cap. 21.

Christian religion was also early introduced,<sup>b</sup> but for a time its progress was slow; nor was it till the conversion of Constantine, in the fourth century, that it was openly tolerated by the state, and churches were publicly constructed for its worshippers; though even before that event, as we are led to infer from the authority of Gildas, the most ancient of our native historians, particular structures were appropriated for the performance of its divine mysteries: for that historian alludes to the British Christians as reconstructing the churches which had, in the Dioclesian persecution been levelled to the ground. St. Chrysostom also adverts to the churches and altars in this island.<sup>c</sup> The Hierarchy was Episcopal, and certain of the Bishops of the early British church were present at the Council of Arles. In the fifth century, Rome, oppressed on every side by enemies, and distracted with the vastness of her conquests, which she was no longer able to maintain, recalled her legions from Britain. The Romanized Britons, for ages accustomed to foreign domination, being left to themselves, were unable to withstand the incursions of the northern barbarians, to whom they fell an easy prey; in their extremity they invited the Saxons to assist them, some bodies of which people came over and drove back the Caledonian marauders, but the Saxons then became unwilling to return to

<sup>b</sup> Tempore, ut scimus summo Tiberii Cæsaris, &c.—GILDAS.

<sup>c</sup> Καὶ γὰρ κακεῖ ἐκκλησίαι,

καὶ θυσιαστήρια πεπήγασιν.

ΧΡΥΣΟΣΤΟΜΟΥ ὅτι Θεὸς ὁ Χριστὸς.



Germany, and perceiving the defenceless condition of their allies, turned round upon them, and, ere long, made a conquest of their country. In the struggle which then took place, the churches were again destroyed, the priests slain at the very altars,<sup>d</sup> and though the British Church was never annihilated, Paganism for a while became triumphant.

Towards the close of the sixth century, when the conversion of the Anglo-Saxons to Christianity was effected through the instrumentality of Augustine, Mellitus, and other zealous missionaries from Rome, and churches were wanting for the converts, St. Gregory, the head of the Papal church, and the pious originator of the mission, recommended Mellitus to use the heathen temples as churches, after destroying the idols they contained. These, and such churches built by the Roman or British Christians as were then existing, and, though in a dilapidated state, capable of being repaired, may reasonably be supposed to have been the prototypes of the churches afterwards erected in this country.

In the early period of the empire the Romans, who derived their knowledge of classic architecture from Greece, imitated the Greeks to a certain extent in their public buildings of magnitude. Some of the constructive and decorative features of Roman architecture were however different to those of pure Grecian design; and a style was formed more meretricious in effect, and of greater richness in detail,

<sup>d</sup> Ruebant ædificia publica simul et privata, passim Sacerdotes inter altaria trucidantur.—BEDE, *Ecc. Hist.* l. i. c. 15.

but wanting in the chaste simplicity and severe grandeur of Grecian art. Columns of the different orders, with their entablatures, were by the Romans often employed to adorn rather than to give substantial support to their public structures; and in the fourth century, when the arts were declining, and the styles of classic architecture were becoming debased, some of the predominant features consisted of massive square piers or columns, without entablatures, from the imposts of which sprung arches of a semicircular form; and a rude imitation of this debased style is perceptible in the remains of Anglo-Saxon churches.

The Roman Basilicæ, or halls of justice, well calculated for the reception of a large assembly, and some of which were subsequently converted into churches, to which also the name *Basilica* was given, appear to have furnished the plan for the general internal arrangement of churches of a large size, being divided in the interior by rows of columns. From this division the nave and aisles of a church were derived: and in the semicircular recess at the one end for the tribune, we perceive the origin of the apsidal eastern termination, either semicircular or polygonal, apparent in three of our Anglo-Saxon,<sup>e</sup> and many of our ancient Norman churches.

<sup>e</sup> Brixworth Church, Northamptonshire, the foundations of the original semicircular apse of which were a few years ago discovered. Worth Church, Sussex, still retains the semicircular apse, and the whole of the ground plan of an Anglo-Saxon church; whilst at Wing Church, Bucks, the Anglo-Saxon apse, or chancel termination, is polygonal.

Independent however of examples afforded by some ancient Roman or British churches, amongst which the old church of St. Martin at Canterbury is particularly mentioned, and such temples and public buildings of the Romans which were then remaining in Britain, the Anglo-Saxon converts were probably directed and assisted in the simple elements of architecture by those missionaries from Rome who propagated Christianity amongst them; and, during the seventh century, workmen and artificers were sometimes procured from abroad, to assist in planning and raising ecclesiastical structures.<sup>f</sup> The Anglo-Saxon churches were of rude construction, and, with few exceptions as far as can be ascertained from existing vestiges, of small dimensions; they were in general devoid of ornament, though in some instances decorative sculpture and mouldings are met with, and we learn from contemporaneous authority, that they were occasionally so adorned.<sup>g</sup> From the repeated incursions of the Danes, in the ninth and tenth centuries, who, as the Saxon Chronicle informs us, "everywhere plundered and burnt, as their custom is," and from accidental fires, in those ages of no unfrequent occurrence, so general was the destruction of monasteries and churches, which were rebuilt by the Normans in times when the country was no longer subject to such predatory attacks, that there are comparatively few churches now existing which

<sup>f</sup> *Historia abbatum Gyrvensium*, auctore anonymo ante Bedam.

<sup>g</sup> *Vita S. Benedicti*, auctore Ven. Beda.

contain portions of work which we may reasonably presume, or really know, to have been erected in an Anglo-Saxon age. Many however of the earlier writers on this subject have caused much confusion by applying the term 'SAXON' to all churches and other edifices contradistinguished from the pointed styles by semicircular-headed doorways, windows, and arches. But the vestiges of Anglo-Saxon architecture have been, until recently, so little noticed or studied, as to render the very existence of such a style with some a *veraxata questio*, or matter of dispute. The peculiarities in detail of this presumed style, and the evidence to be adduced in support of such presumption, will be treated upon in a subsequent chapter. As a general observation, however, this style may be said to have approximated in appearance much nearer the debased Roman style of masonry than the Norman, and to have been also much ruder than the latter. Certain features in construction are also noticed as almost peculiar to this style, and rarely to be met with in the superior masonry of that by which it was superseded.

The NORMAN style succeeded the Anglo-Saxon about the middle of the eleventh century, and is distinguished by a greater display of geometrical science and constructive art. The masonry is massive, and the surface is relieved by projecting or receding members. Plain in its early state, though even then far from rude, this style is, in a more advanced stage, adorned with a profusion and considerable variety of peculiar mouldings admirably adapted to it, and

though heavy and inelegant, it is often rich in ornament, and always interesting.

A common characteristic of the Norman style is found in the form of the arch, which is either semi-circular or segmental. This form may also be met with in the comparatively rare specimens of Anglo-Saxon masonry, but is in the latter of much ruder design and construction. The larger Norman churches appear to have greatly excelled in size the lowly structures of the Anglo-Saxons, and in cathedral and conventual churches the walls of the nave and choir, as also those of the transepts, were frequently carried to the height of three tiers, or rows of arches, one above another.

The Norman style, of which the remains are very numerous from the number of churches and monastic edifices originally built or entirely reconstructed within the century subsequent to the Norman invasion, continued in its general features, without any very striking alteration, except becoming gradually more enriched in the number and variety of mouldings, and ornamental detail peculiar to it, till about the middle of the twelfth century, when a singular change began to be effected; this was the introduction of the pointed arch, the origin of which has never yet been satisfactorily elucidated, or the precise period of its appearance clearly ascertained. But the lightness and simplicity of design to which the Early Pointed style was found to be afterwards convertible was in its incipient state unknown, and it retained till the close of the twelfth century the heavy con-

comitants of the Norman style, with which indeed it was often intermixed: and from this intermixture it has been designated the SEMI or MIXED NORMAN.

The change in the Norman style of building consequent on the introduction of the pointed arch, which was formed in many instances by the intersection of semicircular arches used in arcades, and often appears in juxta position with the semicircular arch, was not at first otherwise developed than in the mere form of the arch, for the common and ornamental details of Norman character, the zig-zag and other mouldings continued to be retained, together with the massive piers on which the arches rested. But from the time of its introduction to the close of the twelfth century, the pointed arch was gradually superseding the semicircular; and from about the commencement of the thirteenth century, as nearly as can be ascertained, the mode of constructing with semicircular arches, was generally, though not altogether discarded.

In the thirteenth century the principles of construction, as well as the general architectural features, had become greatly, though gradually changed, and instead of thick walls with broad pilaster buttresses, massive piers supporting semicircular arches, and doorways ornamented with sculpture; walls of less substance strengthened with graduating buttresses, of less width but of greater projection than before, and pointed arches supported by more slender piers, were all but universally substituted. In minor details also the change was equally apparent; the

zig-zag and other Norman mouldings were now abandoned, and a new series introduced, better adapted by their forms and combinations to the altered style; a peculiar kind of stiffly sculptured foliage was also much used in decorative work, but the tooth moulding, though sometimes found in late Norman or Semi-Norman buildings, may be considered as the most characteristic ornament of this period. The pyramidal, conical, or polygonal roof, or capping, to the church towers of Norman masonry, being much elongated, formed that beautiful termination the spire, which, both in this and subsequent ages, was added to many towers of earlier construction. The prominent features of this style are simple, elegant, and light, the decorative members comparatively few: it prevailed generally throughout the thirteenth century, and is usually designated the EARLY ENGLISH, though by some, from the general form of the single-light windows, which were long, narrow, and lancet-headed, it has received, though hardly on sufficient grounds, the appellation of the LANCET POINTED style. By some Ecclesiologists it has also been termed the FIRST POINTED style.

Towards the close of the thirteenth century a gradual transition took place from the plain and simple Early English to a richer and more ornamental mode of architecture. This was the style of the fourteenth century, known by the name of the DECORATED ENGLISH; by some called the MIDDLE POINTED style; it may be said to have commenced in the

reign of Edward the First, but chiefly flourished during the reigns of Edward the Second and Edward the Third, and in that of the latter it attained a degree of perfection unequalled by preceding or subsequent ages. The general proportions of the buildings in this style were admirably adjusted, the decorative details were elaborate and in perfect keeping, more enriched than before, but yet without redundancy of ornament, and triangular or pedimental canopies and pinnacles, hitherto comparatively plain, were now covered with crockets and finials. The stiffly sculptured foliage of the preceding style was superseded by a kind more closely approximating nature; the ball-flower, a peculiar ornament, prevailed so generally as to be considered a characteristic, and the mouldings increase in number. Some of the most prominent and distinctive marks of this style occur in the windows, which had become considerably enlarged, and were divided into many lights by mullions, with tracery running into various ramifications above, which formed the head into numerous compartments, either with flowing or geometrical lines. The churches built during this period, whether examined in general outline or detail, exhibit a far greater degree of real beauty and chaste conception than is to be met with in any other.

In the latter part of the fourteenth century when the medieval arts of architecture and sculpture had attained their highest degree of perfection, another transition, or gradual change, began to take place, the result of which was a style of less purity and



excellence in general design than that which preceded it; but in buildings where decoration was lavished, very much richer in detail. In some structures, however, in this style, the composition is perfectly plain. The frequent occurrence, in rich buildings, of pan-nelled compartments and the partial change of form in the arches, especially of doorways and windows, from the simple pointed arch of the two preceding styles, to the compound obtuse four-centred, or TUDOR arch, so called from its general appearance during that dynasty, together with a profusion of ornament and angular mouldings, mostly of a description not before displayed, are the chief characteristics of the style of the fifteenth century. An obvious distinction also occurs in the composition of the tracery with which the windows are filled, for the mullions, instead of branching off in the head in a number of curved lines, are carried up vertically, so as to form *perpendicular* divisions between the window-sill and the head, and do not present that combination of geometrical and flowing lines observable in the style immediately preceding. Hence the appellation of PERPENDICULAR,<sup>h</sup> now generally used to denote this style; though by some of the earlier writers on this subject it was designated the FLORID, and by some of the later it has been called the THIRD POINTED.

So gradual were the transitions between the several

<sup>h</sup> First given to denote this style by the late Mr. Thomas Rickman, whose admirable work is too well known and justly appreciated to require comment.

styles which have been enumerated, that no arbitrary rules occur, as in the orders of Grecian and Roman architecture, which will enable us to fix with precision their exact boundaries; for before one had superseded its antecedent, an intermixture in almost every feature may be observed.

The Perpendicular or Third Pointed style prevailed till the Reformation, at which period no country could vie with our own with regard to the number of its religious edifices, erected in all the varieties of style that had prevailed for many preceding ages. Next to the magnificent cathedrals, the venerable monasteries and collegiate establishments, endowed in every part of the kingdom by many a pious founder and benefactor, most justly claimed pre-eminence; and the churches attached to them were deservedly held in admiration for their architectural grandeur and elegance of design.

Nor were the common parochial churches left neglected; the architecture of many of them was exceedingly beautiful and rich; and even the meanest of these structures still continue to present points of interest and attraction. In a lesser degree the erection and endowment of chantry chapels, often an annexation to a church, afforded a scope for private munificence to display itself in a zeal for God's glory, with what result we may everywhere see, even in their present spoliated condition.

The suppression of monasteries tended in no slight degree to hasten the decline and fall of our ancient church architecture, to which other causes, such as

the revival of the classic orders in Italy, and the gradual introduction of their details into this country, intermixed with our own medieval architecture, also contributed. The churches belonging to conventual foundations were built at various periods by those who had the rule, and often exhibited marks of every different style. In decorating and adorning these in the most costly manner, the monastic revenues and private offerings, as also donations given by will, were to a large amount expended. They were now seized by the crown, most of them reduced to a state of ruin, others entirely demolished, and the sites granted to dependants of the court.

Some few conventual churches, shorn of their fair proportions, and dismantled of their furniture, were, with reluctance, allowed to remain for parochial worship; a secular spirit now prevailed, the idolatry of superstition was superseded by the idolatry of covetousness, and many churches were despoiled even of the sacred vessels barely necessary for the decent administration of the holy Eucharist. Several of the bishops and divines of the reformed Anglican Church endeavoured to inculcate a due and reverential feeling for holy places and holy things, without trenching upon superstition. But even the retention of some few of the ministerial habits and ornaments prescribed or allowed by the reformed church, such as the cross on or over the altar, and the two lights upon it,<sup>i</sup> the square cap, the cope as

<sup>i</sup> Crosse and candelstickes ar superstitious, though they be kepte.—Fortress of the Fathers, a Puritan work, A. D. 1566.

a ministering habit, and the surplice as a ministering and preaching habit, which were deemed expedient and necessary for the decent performance of divine worship, and ministration of the sacraments, gave great offence to those divines and to their followers<sup>k</sup> who had imbibed the doctrines and discipline of the school of Geneva, and was one of the ostensible causes which led to that schism on points of discipline, which afterwards ended in the subversion, for a time, of the rites and ordinances of the Anglican Church. The alb and vestment, or chesible, though also prescribed, appear to have been tacitly relinquished early in the reign of Elizabeth, perhaps in deference to the feelings of those who opposed their use as 'Popish habits,' though such concession seems to have averted little opposition.<sup>l</sup> Any attempt towards beautifying and adorning churches, otherwise than by placing therein huge and cumbrous monuments in the semi-classic style of the age, some of which occupied the sites of the now disused chantry altars, was by many regarded and declaimed against as a popish and superstitious innovation. Parochial churches were, therefore, repaired, when

<sup>k</sup> Accordingly they were forced as yet to content themselves with attempting the outworks of the Church; and therefore set themselves first to the abolishing her ceremonies, and such other externals of her worship as they were pleased to call *Superstition* and *Idolatry*, that is, every thing that was *decent* and comely in it.—Walker's *Sufferings of the Clergy*, p. 23.

<sup>l</sup> Yf a surplese may be worne, whye not an albe? yf a coape, whye not a vestiment?.....and in some placis the preist at this day werith an albe.—Puritan Work, A. D. 1565

fallen into a state of dilapidation, in a plain and inelegant manner, completely at variance with the richness and display observable in the style just preceding this event.

Details, originating from the designs of classic architecture, which had been partially revived in Italy, had begun early in the sixteenth century to make their appearance in this country, though as yet, except on tombs and in wood work, we observe few of those peculiar features introduced as accessories in church architecture; but in the early part of the seventeenth century indications of their mixture with the style then prevalent may be noticed.

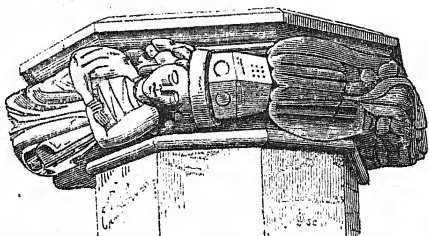
Hence many of our country churches, which were repaired or partly rebuilt, in the century succeeding the Reformation, exhibit the marks of the style justly denominated DEBASED, to distinguish it from the former purer styles. Depressed and nearly flat-arched doorways with shallow mouldings, semicircular-headed doorways with key-stones of semi-classic design, square-headed windows with perpendicular mullions, obtuse-pointed or round-headed lights without foliations, and a general clumsiness of construction, form the predominating features in ecclesiastical buildings of this style.

In the reign of Charles the First some feeble but praiseworthy attempts were made by individuals to revive the ancient spirit of church-building, and to take medieval models as examples, but the power rather than the will was wanting, for the sectarian

feelings of the times operated against the practical study of church architecture. An almost indiscriminate mixture of Debased Gothic and Roman architecture prevailed, and at the latter part of the seventeenth century our ancient ecclesiastical styles were completely superseded by that which sprang more immediately from the Antique, the Roman, or Italian mode.



Stanton St. John's Church, Oxfordshire.



Capital, 14th Century, from Cottingham Church,  
Northamptonshire.

## CHAPTER I.

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### DEFINITION OF GOTHIC ARCHITECTURE : ITS ORIGIN, AND DIVISION INTO STYLES.

THE appellation of the word "Gothic," when applied to Architecture, is used to denote in one general term, and distinguish from the Antique, those peculiar modes or styles in which our ecclesiastical and domestic edifices of the middle ages were built. In a more confined sense, it comprehends those styles only in which the pointed arch predominates, and it is then used to distinguish them from the more ancient Anglo-Saxon and Anglo-Norman styles.

The use of the term Gothic, in this country, first appears about the close of the seventeenth century, when it was employed by eminent writers, such as Evelyn<sup>m</sup> and Wren, as an epithet intended to convey a feeling of disesteem for the structures of medieval

<sup>m</sup> Evelyn in his Diary, makes use several times of the words 'Gotic,' 'Gotich,' as applied to churches.

architecture, which even the master mind of Wren was unable to appreciate. It has been since generally followed.

The origin of this kind of architecture may be traced to the classic orders in that state of degeneracy into which they had fallen in the age of Constantine and afterwards. The Romans on their voluntary abandonment of Britain in the fifth century, left many of their temples and public edifices remaining, together with some Christian churches; and it was in rude imitation of these Roman buildings of the fourth century that the most ancient of our Anglo-Saxon churches were constructed. This is apparent from an examination and comparison of them with the vestiges of Roman buildings still existing.

No specific regulation has been adopted, with regard to the denomination or division of the several styles of English Ecclesiastical Architecture, in which all the writers on the subject agree: but they may be divided into seven, which, with the periods when they flourished, are defined as follows:

The ANGLO-SAXON style prevailed from the mission of St. Augustine at the close of the sixth to the middle of the eleventh century.

The ANGLO-NORMAN style may be said to have prevailed generally from the middle of the eleventh to the latter part of the twelfth century.

The SEMI-NORMAN, or TRANSITION style, appears to have prevailed during the latter part of the twelfth century.



The **EARLY ENGLISH**, or general style of the thirteenth century.

The **DECORATED ENGLISH**, or general style of the fourteenth century.

The **FLORID**, or **PERPENDICULAR ENGLISH**, the style of the fifteenth, and early part of the sixteenth century.

The **DEBASED ENGLISH**, or general style of the latter part of the sixteenth, and early part of the seventeenth century, towards the middle of which Gothic architecture, even in its debased state, with the exception of some few attempts at a revival, appears to have been almost discarded.

The difference of these styles may be distinguished partly by the form of the arches, which are semi-circular or segmental, simple or complex pointed, though such forms are by no means an invariable criterion; by the pitch and construction of the roof, by the size and shape of the windows, and the manner in which they are subdivided or not, by mullions and tracery; but more especially by certain details, ornamental accessories and mouldings, more or less peculiar to each.

The majority of our cathedral and country churches have been built, or added to, at different periods, therefore they seldom exhibit an uniformity of design; and many have parts about them of almost every style. There are, however, numerous exceptions of churches erected in the same style throughout; and this is more particularly observable in those of the fifteenth century.

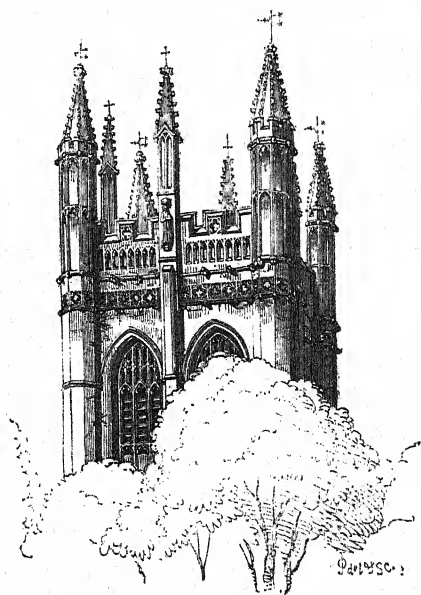
The general ground plan of cathedral and conventual churches was after the form of a Cross, the edifice consisting of a central TOWER, with TRANSEPTS running north and south; westward of the tower was the NAVE or main body of the structure, with AISLES. The WEST FRONT contained the principal entrance, and was frequently flanked by towers. Eastward of the central tower was the CHOIR also with aisles, where the principal service was performed, and beyond this was the LADY CHAPEL. The design also sometimes comprehended other chapels. On the north or south side, generally on the latter, were the CLOISTERS, which communicated immediately with the church, and surrounded a quadrangular court, bounded on the side parallel with the church by the REFECTORY, on the east side by the CHAPTER-HOUSE and ABBATIAL lodgings, and on the west side by the DORMITORY. The chapter house and cloisters we still find remaining as adjuncts to most cathedral churches, though the conventual buildings of a domestic nature, with which the cloisters formerly also communicated, have generally been destroyed. Mere parochial churches have commonly a TOWER at the west end, a NAVE, AISLES, north and south PORCHES, and a CHANCEL. Sometimes the tower is at the west end of one of the aisles, or at the side; occasionally we find it altogether detached from the church. Sometimes a turret occurs near the east end of the north or south aisle, containing a stair-case which led to the Rood-loft. Some churches have transepts; and to many

have been annexed, at the cost of individuals, small side chapels or additional aisles, to serve for burial places and chantries. Over some of the porches and elsewhere are chambers containing fire-places, so constructed with regard to their access, which can only be obtained through the church, as to form a 'Domus inclusi,' or residence for an anchorite or recluse. To some churches a 'Vestiarium,' or vestry room, is attached; the usual position of this is on the north side of the chancel; sometimes we meet with it behind the altar, but we very seldom find it on the south side of the chancel, though there are instances of its being thus placed, and it has rarely an external entrance. The position of the porch is towards the west on the north or south side of the church; it has generally one bay or window intervening between it and the west wall. In some few instances it is placed close to the extreme west, but this is not appropriate. Many porches contain rooms over them, for the purpose above designated. The smallest churches have a NAVE and CHANCEL only, with a small bell-turret formed of wooden shingles, or an open arch of stonework on the gable at the west end. The eastern apex of the roof of the chancel was always surmounted by a stone cross.

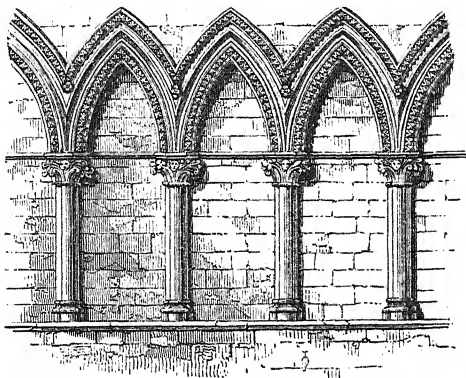
Provincialisms often occur in the churches of particular districts; these appear to have sometimes originated from the building materials of the locality, sometimes from the small and scattered population. In the Isle of Wight, where timber appears to have been scarce, very little is used in

the construction of the churches, and many of the porches are covered with stone slabs, supported by arched ribs without any framework of wood, the mouldings over doorways and windows are likewise unusually bold. In some parts of Essex, from the want of stone, the churches are poor in architectural display, and many of the belfries are of wood. In the north of Herefordshire, a thinly inhabited and woody district, we meet with many small plain Norman or Early English churches, consisting only of a nave and chancel, with sometimes a low square Early English tower superadded, rising only to the ridge of the roof of the nave. We find many churches in Wales, and in parts of Cornwall exceedingly plain and poor in design, the material being of a stone not suitable for mouldings, and many of the church towers, though massive, are very simple in construction and without buttresses, the masonry consisting of rag; some are furnished with an embattled parapet, and some are covered with a pyramidal roof. In the south of Northamptonshire we have a number of plain Decorated churches of a similarity of character, and there are likewise rich ones in the same style. In this county we may trace more gradually perhaps than in any other the changes in ecclesiastical architecture, step by step, from the seventh century down to the Reformation. Early English and Decorated spires abound in the northern parts of the county. In some parts of Lincolnshire, fine and costly decorated churches with spires prevail. In this county we also find

many late examples of a transitional character of Anglo-Saxon work. Somersetshire is rich in churches of the fifteenth century, of the perpendicular style, with lofty towers more or less covered with panel work, and the spires are few. In some districts the aisles of many of the churches are extended eastward as far as the east wall of the chancel, especially in town churches. In other parts of the country provincialisms are also found.



Tower, Magdalen College, Oxford.



Arcade, from Lincoln Cathedral (13th Century).

## CHAPTER II.

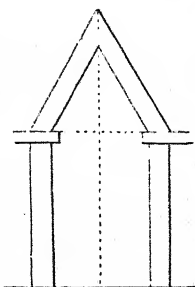
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### ON THE DIFFERENT KINDS OF ARCHES.

THE distinctions of the several styles depend, to a certain extent, upon the form of the arch, which may be considered as some criterion: but too much reliance must not be placed on this rule, as there are many exceptions.

Arches are generally divided into triangular-headed, round-headed, and pointed; the latter being again subdivided.

The triangular-headed or straight-lined arch may be described as formed by the two upper sides of a



triangle, more or less acute.

It is generally considered a characteristic of the Anglo-Saxon style, where it is often met with of plain and rude construction. But instances

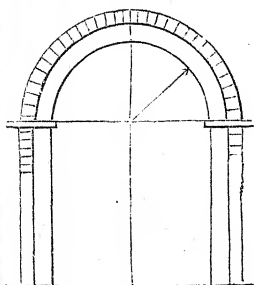
of it, though not frequent, are to be found in the Norman and subsequent styles; and arches of this description, of

late date, may be generally known by some moulding or other feature peculiar to the style in which it is used.

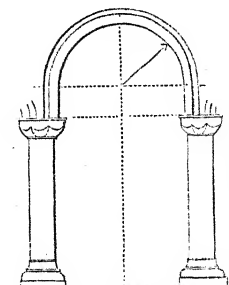
There are four kinds of round-headed arches: the semicircular (fig. 1.) the stilted (fig. 2.) the segmental (fig. 3.) and the horse-shoe (fig. 4.)

The SEMICIRCULAR ARCH is described from a centre in the same line with its spring; the stilted arch in the same manner, but the sides are carried downwards in a straight line below the spring of the curve till they rest upon the imposts; the segmental arch is described from a centre lower than its spring; and the horse-shoe arch from a centre placed above its spring.

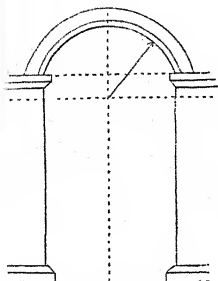
The SEMICIRCULAR arch, which is the most common, prevailed from the time of the Romans to the close of the twelfth century; it also appears, but exceptionally, in the thirteenth century, when it was generally discarded; we seldom meet with it again in



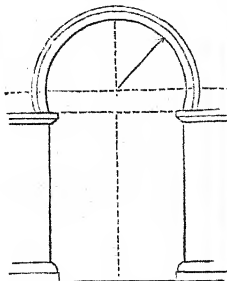
1. Semicircular Arch.



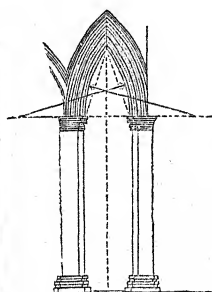
2. Stilted Arch.



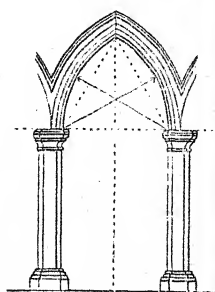
3. Segmental Arch.



4. Horse-shoe Arch.



5. Lancet Arch.



6. Equilateral Arch.



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its simple state, till about the middle of the sixteenth century. It is in some degree considered a characteristic of the Anglo-Saxon and Norman styles. The STILTED arch is chiefly found in conjunction with the semicircular arch in the construction of Norman vaulting over a space in plan that of a parallelogram. The SEGMENTAL arch we meet with in almost all the styles, used as an arch of construction, and for doorway and window arches; whilst the form of the HORSE-SHOE arch seems, in many instances, to have been occasioned by the settlement and inclination of the piers from which it springs.

The POINTED arch may be divided into two classes: the simple pointed arch described from two centres, and the complex pointed arch described from four centres.

There are three kinds of simple pointed arches; the Lancet; the Equilateral; and the Obtuse.

The LANCET arch is formed of two segments of a circle, the centres of which have a radius or line longer than the width of the arch, and it may be described from an acute-angled triangle. (fig. 5).

The EQUILATERAL arch is formed from two segments of a circle; the centres of it have a radius or line equal to the breadth of the arch, and it may be described from an equilateral triangle. (fig. 6.)

The OBTUSE-POINTED arch is formed, like the foregoing, from two segments of a circle, and the centres of it have a radius shorter than the width of the arch; it is described from an obtuse-angled triangle. (fig. 7.)

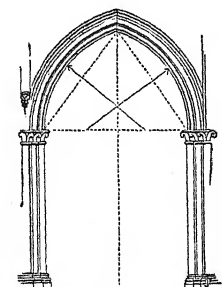
Pointed arches were gradually introduced in the twelfth century, and continued in use during the thirteenth; after which the lancet arch appears to have been generally discarded, though the other two prevailed till a much later period.

There are also two kinds of complex-pointed arches, one commonly called the OGEE, or contrasted or reflected arch, the other the TUDOR.

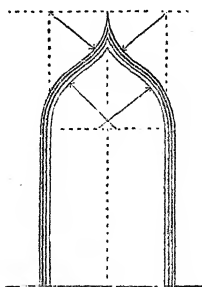
The OGEE arch is formed of four segments of a circle described from four centres, two placed within the arch on a level with the spring, and two placed on the exterior of the arch, and level with the apex or point (fig. 8); each side is composed of a double curve, the lowermost convex and the uppermost concave. It was introduced early in the fourteenth century, and continued till the close of the fifteenth.

The TUDOR arch is described from four centres; two on a level with the spring, and two at a distance from it, and below (fig. 9). It was introduced about the middle of the fifteenth century, or perhaps earlier, but became most prevalent during the reigns of Henry the Seventh and Henry the Eighth, under the Tudor dynasty, from which it derives its name.

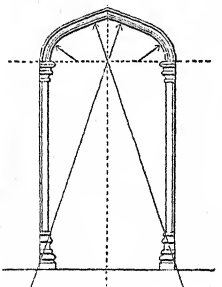
Three other kinds of arches are also worthy of notice; these are called foiled arches, as the round-headed trefoil (fig. 10), the pointed trefoil (fig. 11), and the square-headed trefoil (fig. 12). The first prevailed in the latter part of the twelfth and early part of the thirteenth century, chiefly as a heading for niches or blank arcades; the second, used for the same purpose, prevailed in the thirteenth century;



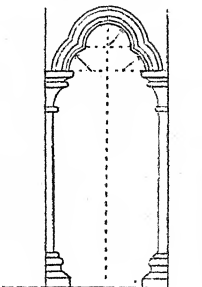
7. Obtuse Angle Arch.



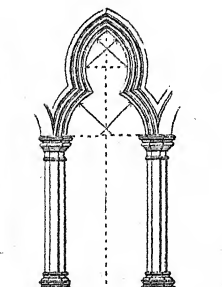
8. Oggee Arch.



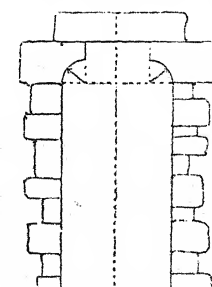
9. Tudor Arch.



10. Round-headed Trefoil Arch.



11. Pointed Trefoil Arch.



12. Square-headed Trefoil Arch.

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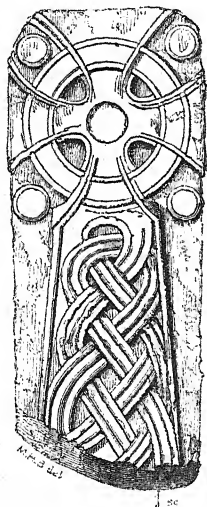
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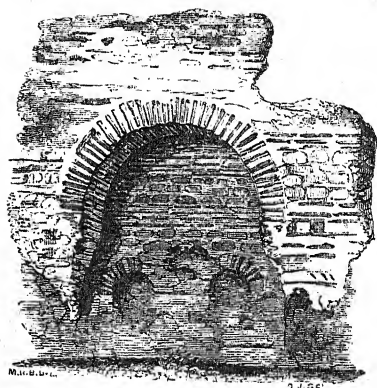
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and the latter is found in doorways of the twelfth, thirteenth, fourteenth, and fifteenth centuries. In all these the exterior mouldings follow the same curvatures as the inner ones, and can thus be distinguished from arches whose heads are only foliated within.



Sculptured Sepulchral Cross, Onchan, Isle of Man.



Portion of the Fragment of a Roman Building at  
Leicester.

### CHAPTER III.

#### OF THE ANGLO-SAXON STYLE.

No vestiges are now remaining of the ancient British churches erected in this country during its occupation by the Romans, for the ruinous oratory or church at Perranzabuloe in Cornwall, which some account to have been early British, is perhaps not of a date anterior to the twelfth century<sup>n</sup>; and that of

n I have not been able personally to examine the remains of this church, and have been indebted to the Rev. W. Haslam, author of an interesting work, bearing on its presumed high antiquity, for a

St. Martin at Canterbury, built in the time of the Romans, which St. Augustine found on his arrival still used for the worship of God, was rebuilt in the

small paper model of it, as it appeared, I believe, when first discovered and cleared of sand. It was only twenty-five feet long by twelve and a half feet wide internally, and nineteen feet high up to the apex of the gable of the roof. There appears to have been no entrance or window on the north and west, the sides most exposed to the violence of the winds; but this is the case with many churches on the western coast of Cornwall. On the south side, when discovered, was a semicircular-headed doorway, now destroyed, with moulded jambs, the mouldings being continued round the arch without any intervening imposts or capitals, an arrangement observable in Norman doorways at Iffley, Malmesbury, and elsewhere. In the south wall near the east end was a small semicircular-headed window, the arch and jambs of which were rudely formed of pieces of rag stone, and slightly splayed internally. In the middle of the east wall was a window of similar design and construction, the splay of which was plastered, and at the northern extremity a semicircular-headed doorway, the arch and jambs being constructed of rag masonry. A stone bench ran along the north, west, and part of the south sides, a Norman arrangement not uncommon, the walls were two feet thick and the masonry was rude; still there is nothing, I think, to warrant the presumption that this structure is of higher antiquity than the twelfth century, to which period, from the general arrangement and the moulded and sculptured details of the south doorway, amongst which were three sculptured corbel heads, it may, I consider, be assigned. Mr. Haslam in his work mentions another small ruined church at Gwithian on the coast of Cornwall, in construction and arrangement very similar to that at Perranzabuloe. Though I cannot agree with Mr. Haslam as regards the high antiquity to which he and others would assign this church, I would refer the reader to his excellent work for the arguments and proofs he adduces, and for a detailed account of its appearance. The shifting of the sands on some parts of the western coast of Cornwall is most extraordinary. I have met with a Church of the fifteenth century, near Padstow, nearly buried from this cause.

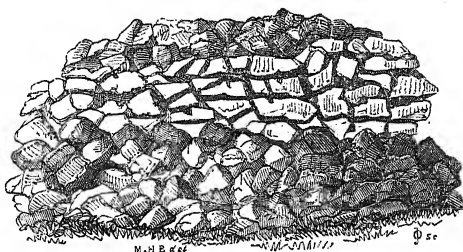


twelfth or thirteenth century, but to all appearance with the materials of the original church.<sup>o</sup>

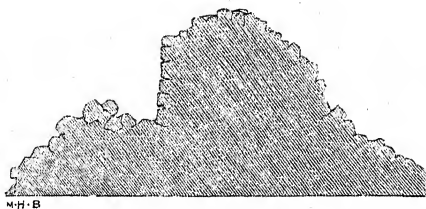
Before the invasion of the Romans, the ancient British masonry appears to have been generally composed of loose and irregular shaped stones put together without mortar, presenting, as far as the inequalities of the stones would permit, a flat and regular surface or facing. Considerable vestiges of this kind of primitive dry stone masonry are to be found in the circumvallations of the ancient British fastness on Worle Hill, near Weston-super-mare, Somersetshire; within which indications of the circular shaped huts or dwellings of the ancient Britons are also visible. This dry masonry agrees with the account given by Tacitus, who describes the Britons under Caractacus as occupying fortified posts on high hills, and tells us that wherever the access was easy, he, Caractacus, blocked it up with stones like a wall.<sup>p</sup> Specimens of masonry, very similar to that at Worle Hill, are enumerated as existing in several places in the Isle of Anglesea, in

<sup>o</sup> This church, some few years ago, underwent reparation, and on stripping the chancel walls of the coating of plaster with which it was covered, a Norman semicircular-headed window was discovered on the south side; but this and other features of construction which would tend to shew when this church was rebuilt and altered were, it is much to be regretted, again concealed from view by a new coating of plaster over the external masonry, which is composed of rag or rubble intermixed, but irregularly, with Roman bricks, on some of which fragments of the original Roman mortar, partly composed of pounded brick, were found adhering.

<sup>p</sup> Tunc montibus arduis, et si clementer accedi poterant in modum valli saxa præstruit.—Annal. lib. xii.



Ancient British Masonry,  
Worle Hill, Weston-super-mare, Somerset.



Section of Ancient British Masonry, Worle Hill.

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Caernarvonshire, in Cornwall, and elsewhere, and have been noticed by Rowland, Borlase, Pennant, and King. On the coast of Dingle Bay, in the county of Kerry, Ireland, are remains of many stone huts or dwellings, called *Cloghauns*, of rude dry masonry of great antiquity.<sup>q</sup> It is possible that on a close examination and comparison of different remains some peculiar features of construction may be brought to light which have hitherto escaped observation. It also appears from the ancient British Triads that the Britons were not altogether unacquainted with the use of calcareous cements.<sup>r</sup>

In the fragments of Roman masonry left in this country we find certain peculiarities which are not to be met with even in the most ancient of the Anglo-Saxon remains, although the latter sometimes approximate to the Roman mode of building with arches formed of brickwork. Walls of Roman masonry were chiefly constructed of stone or flint, according to the part of the country in which one or the other material prevailed, embedded in mortar, with pounded brick intermixed with the lime, and bonded at certain intervals throughout with regular courses or layers of large flat bricks or tiles, which,

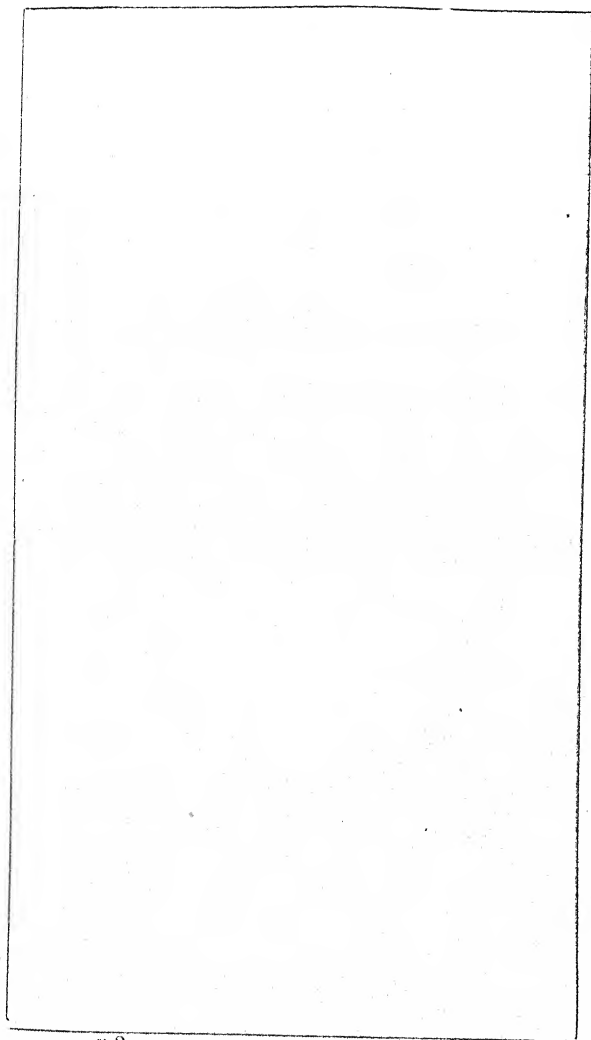
q Noticed in the *Archæological Journal*, Vol. xv.

r In a series of British Triads said to have been copied or collected by one Caradoc of Nantgarvan, who lived about the middle of the twelfth century, is one of which the following is given as a translation in Davies's *Celtic Researches*, p. 161. "Mordial Gwr Gweilgi the architect of Ceraint, the son of Greidial, who first taught the race of the Cymry the work of stone and lime." Of the supposed age of this Triad I am not competent to give an opinion.

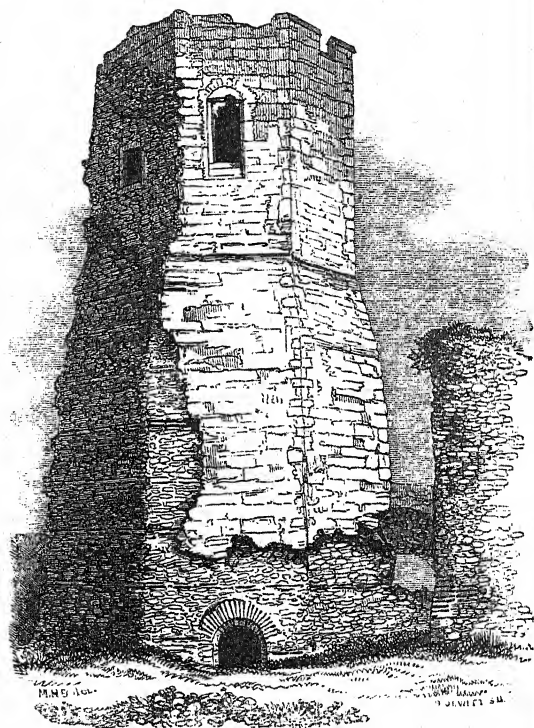
from the inequality of thickness and size, do not appear to have been shaped in any regular mould.<sup>s</sup> The Roman wall in the north, between Newcastle and Carlisle, appears to have been constructed wholly of stone, without any admixture of brick, and is so far contrary to the mode of Roman construction in South Britain. Of the ruined structures of Roman workmanship still existing in Britain, one of the most remarkable is the portion of a wall at Leicester, near the church of St. Nicholas, apparently the fragment of some Roman temple or basilica. This wall contains several arched recesses, the soffits or vaultings of which are turned with courses of large flat bricks; rows of these are likewise interspersed throughout the wall at intervals, as bonding-courses, and the Roman mode of constructing the arch with brickwork is here clearly displayed.<sup>t</sup> According to Geoffrey of Monmouth, there was in Ratæ (i. e. Leicester) a temple of Janus, and it may be remarked that this ruin bears a striking resemblance in many points to the ruins of one of the ancient temples at Rome. On attentive examination, the east or interior side appears to have been exposed to the action of fire, as though the edifice of which it is a vestige was burnt. At Wroxeter, Salop, is a curious portion of a wall of similar con-

<sup>s</sup> The general average size obtained from the measurement of many of these bricks may be stated as being fifteen inches long, ten inches wide, and two and a half inches thick. Some bricks are found as much as two feet long, and some three inches thick. The thickness varies from three quarters of an inch to three inches.

<sup>t</sup> Vide vignette page 34, ante.



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Roman Tower, Dover Castle, Kent.

struction, consisting of courses of stone with regular horizontal courses of brickwork at intervals, and remains of brick arches on one side, which indicate it to have formed part of a building, and not a mere wall, as it now appears. The Roman polygonal tower, near the ruined Anglo-Saxon church within the precincts of Dover Castle, notwithstanding an exterior casing of flint and other alterations effected in the fifteenth century by Erpingham, lord warden of the castle in the reign of Henry the Fifth, still retains many visible features of its original construction of tufa and flint bonded with bricks at intervals, some portion of the flint casing having been destroyed.<sup>u</sup> Roman masonry, of the mixed description of brick and stone regularly disposed, is found in walls at York, Lincoln, Silchester, Verulam, and elsewhere ; and sometimes we meet with bricks or stone arranged herring-bone fashion, as in the vestiges of a Roman building, now destroyed, at Castor, Northamptonshire,<sup>x</sup> and the walls of a Roman villa discovered at Littleton, Somersetshire.<sup>y</sup>

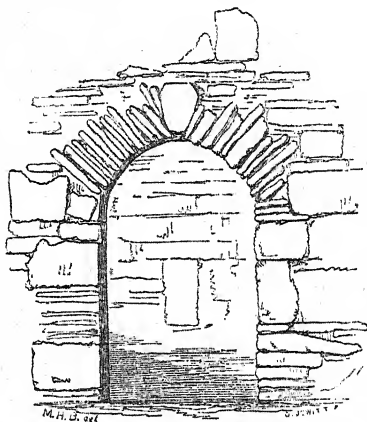
<sup>u</sup> Since the drawing for the engraving on the adjoining page was taken, the ancient Roman doorway on the South side, forming the entrance into this tower, has been blocked up by a mass of masonry, so that access to the interior of the structure is cut off, and the constructive features of the doorway are hidden. A wanton act of Vandalism it is impossible too strongly to condemn !

<sup>x</sup> Vide Vignette, p. 1.

<sup>y</sup> In the walls of Colchester castle, which is of late Norman work, horizontal layers of Roman brick and stone are alternately interspersed : there is also a wall with several rows of bricks disposed



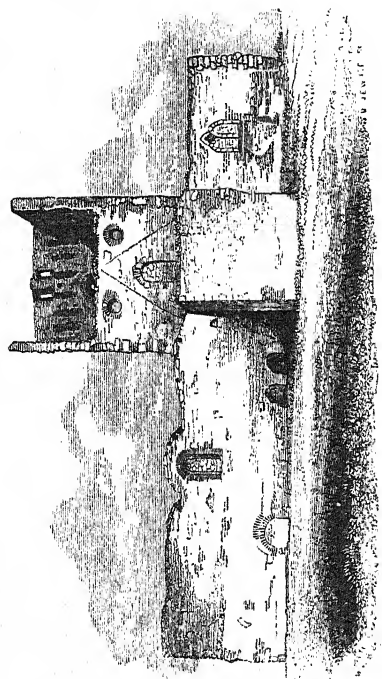
The ruins of Inisfallen Abbey, in an island in one of the Lakes of Killarney, appear from their rudeness and peculiarity of construction, to have been those of the original structure founded by St. Finian in the sixth century, and are the earliest monastic remains I have met with.



Doorway to the Chapter House,  
Inisfallen Abbey, Killarney, 6th Century.

The presumed remains of churches of early Anglo-Saxon antiquity, which on a comparative view most nearly approximate the Roman mode of building, consist of the ruined church at Dover Castle, which has often, though erroneously, been ascribed to the

herring-bone fashion. This structure exhibits perhaps a greater apparent resemblance to Roman masonry than any other of so late a period, but on close examination and comparison the difference is clearly discernible.



Ruined Church, Dover Castle.

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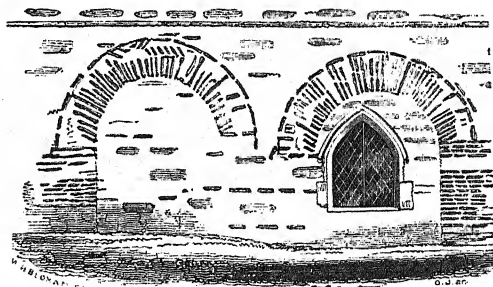
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Roman era; and a much more perfect edifice, the church at Brixworth, Northamptonshire. The church within the precincts of Dover Castle presents features of early work approximating Roman, in a portal and window-arches formed of brickwork, which seem to have been copied from those in the Roman tower adjoining; in the walls also much Roman brick is used, but they have no such regular horizontal layers as Roman masonry displays. The most ancient portions of this church may be referred to the middle of the seventh century.<sup>z</sup>

<sup>z</sup> Eadbald, King of Kent, who died A. D. 640, was probably the founder. The shell only remains; it consists of a nave and chancel with north and south transepts, having a large square tower at the intersection; there is no staircase in the tower. It is difficult to ascertain satisfactorily whether it is an Anglo-Saxon or Anglo-Norman structure, as it contains details which are common to both those styles. In the west wall is a small semicircular-headed window, the arch of which springs from a plain square-edged impost of two members, the one projecting over the other, similar to the imposts of an Anglo-Saxon triple window in the east wall of the tower of Brixworth Church, and to a stringcourse in the same church of which a woodcut is given. The east and west arches of the tower are semicircular, and, with the jambs, are entirely composed of brick, with the exception of a few courses of stone below the imposts, and a single stone in the crown of the arch as a key-stone. The imposts are rudely moulded, and in some respects resemble Anglo-Saxon, in others Anglo-Norman detail. The jambs are three feet six inches thick, and in the west wall of the tower the arch is recessed. Some of the windows of the tower are semicircular-headed, with jambs straight-sided and without any splay. The tower also contains small circular windows, which are splayed both externally as well as internally; these windows are constructed of Roman brick. Within the last century the east and other windows in this church, which were of comparatively late insertion, have been entirely removed and filled up with masonry.

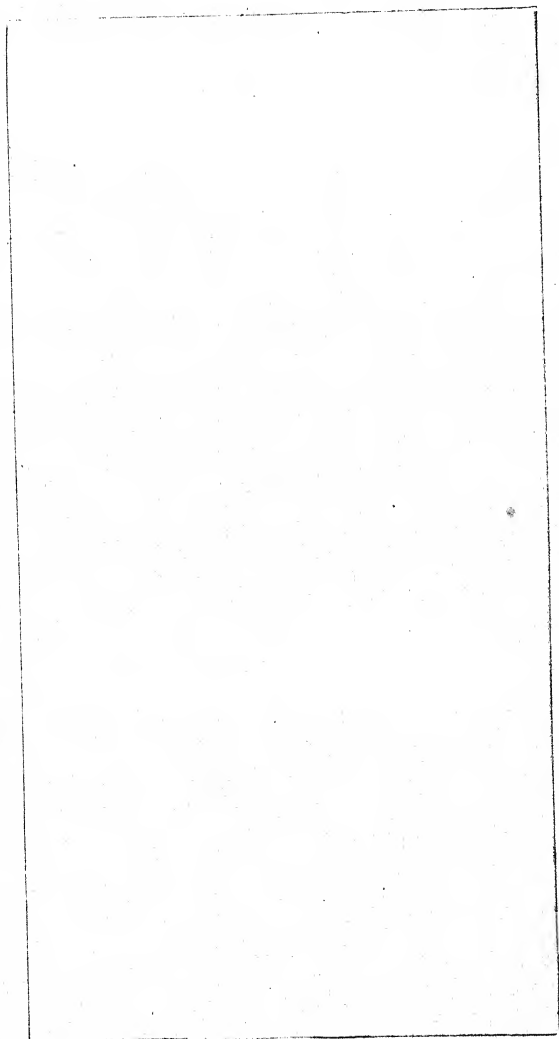
The church of Brixworth is perhaps the most complete specimen existing of the early Anglo-Saxon era: it has had aisles separated from the nave by single soffitied semicircular arches constructed of Roman bricks, with wide joints; these arches spring from square and plain massive piers with simple abaci intervening; many of the doorways and window arches are also chiefly formed of bricks, which appear to have been taken from some pre-existing Roman edifice near the site of the church, and many Roman bricks are worked up in the walls, in no regular order however, but indiscri-

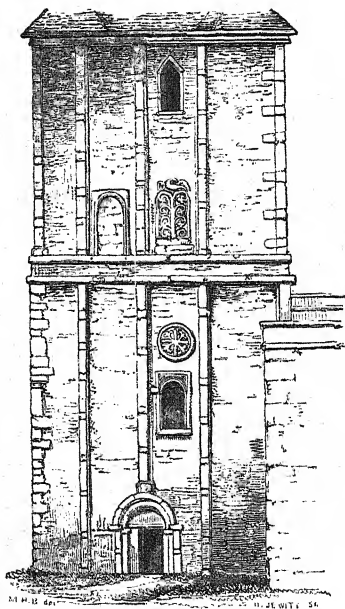


Arches at Brixworth Church, Northamptonshire.

minately, as in that at Dover Castle. There is fair recorded evidence, which will be presently noticed, to support the inference, that this is a structure of the latter part of the seventh century.

In most of the churches which contain vestiges of presumed Anglo-Saxon masonry we find the



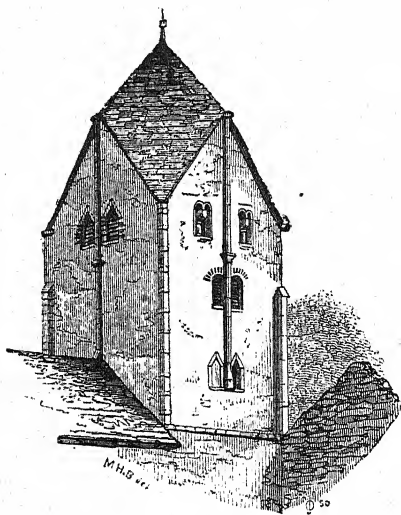


Tower of Barnack Church, Northamptonshire.

latter generally discernible by certain peculiar features in construction; for the walls, which are now commonly covered on the exterior with a coating of stucco or plaster, and were perhaps so covered originally, were chiefly formed of rubble or rag stone, having *long* and *short* blocks of ashlar work, or hewn stone, disposed at the angles in alternate courses, so as to form a tie or bond to the rubble work. We also see projecting a few inches from the surface of the wall, and running up vertically, narrow ribs or square-edged strips of stone, bearing from their position a rude resemblance to pilasters; and these strips are generally composed of long and short pieces of stone placed alternately. A plain stringcourse of the same description of square-edged rib or strip work often runs horizontally along the walls of Anglo-Saxon masonry, and this sometimes served as a basement on which the vertical ribs were set, and sometimes as a string up to which they were carried and beneath which they finished. The towers of the churches of Earl's Barton and Barnack, Northamptonshire, and of one of the churches at Barton-upon-Humber, Lincolnshire, are so covered with these narrow projecting strips of stone-work, that the surfaces of the walls appear divided into rudely-formed panels; a similar disposition of rib-work occurs, though not to so great an extent, on the face of the upper part of the tower of Stowe Church, Northamptonshire; on the tower of St. Benedict's Church, Cambridge; on the walls of Worth Church in Sussex; on the upper part of the walls



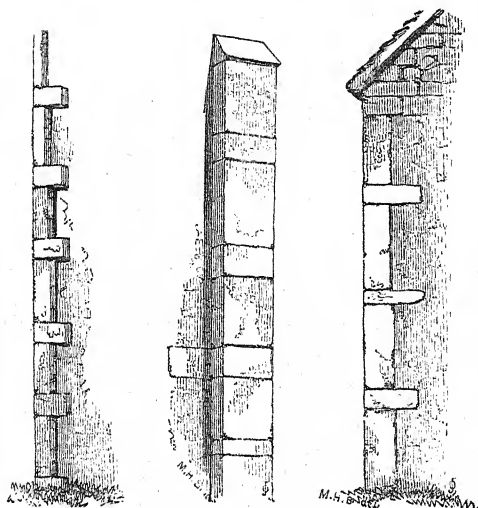
of the chancel of Repton Church, Derbyshire ; on the wall of the chancel of Wing Church, Bedfordshire ; on the walls of Corhampton Church, Hants ; and on the walls of the nave and north transept of Stanton Lacey Church, Salop. At Sompting Church, Sussex, a semi-cylindrical rib is carried vertically up the face of the upper portion of the tower.<sup>a</sup>



Tower of Sompting Church, Sussex.

<sup>a</sup> In 1762, the roof or spire which surmounts this tower was reduced in height twenty-five feet.—Dallaway and Cartwright's Sussex.

LONG AND SHORT WORK.

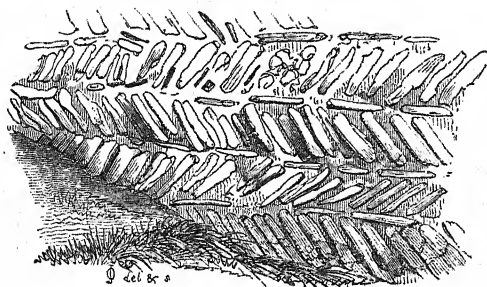


Earl's Barton  
Church.

Sompting Church.

Burcombe Church.

HERRING-BONE WORK.



Tarnworth Castle. A.D. 914.

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Of the disposition of long and short blocks of ashlar masonry set in alternate courses at the angles of walls, and thus denominated "long and short work," instances occur at the angles of the chancel of North Burcombe Church, Wiltshire; at the angles of the nave and chancel of Wittering Church, Northamptonshire; at the western angles of the nave of Green's Norton Church, and at the north-east and north-west angles of the nave of Pattishall Church, in the same county; at the angles of the towers of St. Benedict's Church, Cambridge; of St. Michael's Church, Oxford; of Sompting Church, Sussex; and of the towers of Earl's Barton, Barton-upon-Humber, and Barnack; at the angles of the nave of Bracebridge Church, Lincolnshire; at the south-east angle of the nave of Wilsford Church, Lincolnshire; and at the west end of the south aisle of Branston Church, in the same county. The latest instance, perhaps, of this peculiar description of work is found in the angles of the nave and chancel of Daglingworth Church, Gloucestershire, which is curious from the intermixture it presents of Early Norman and presumed Anglo-Saxon detail. In many churches the features of long and short work are apparently concealed by the coating of stucco or plaster which covers the whole external face of the wall. This is probably the case with regard to the towers of Lavendon Church, and of Caversfield Church, Bucks; of Clapham Church, Bedfordshire; of Wooton-Wawen Church, Warwickshire; of Waithe, and Holton le Clay, Lincoln-

shire; and of Brigstock and Stowe Churches, Northamptonshire. In the church of Brixworth, and in the north and south walls of the chancel at Jarrow, Durham, which is apparently a vestige of the original Anglo-Saxon church founded in the seventh century, no appearance of long and short work can be traced.

Herring-bone masonry, practised by the Normans as well as by the Romans, occurs also occasionally in Anglo-Saxon work, and is to be found in the tower of Brixworth Church; a large portion of this kind of masonry is to be found in the narrow but elevated, causeway which forms the approach, apparently the original one, to the mound raised A.D. 914, on which the castle of Tamworth stands.<sup>b</sup>

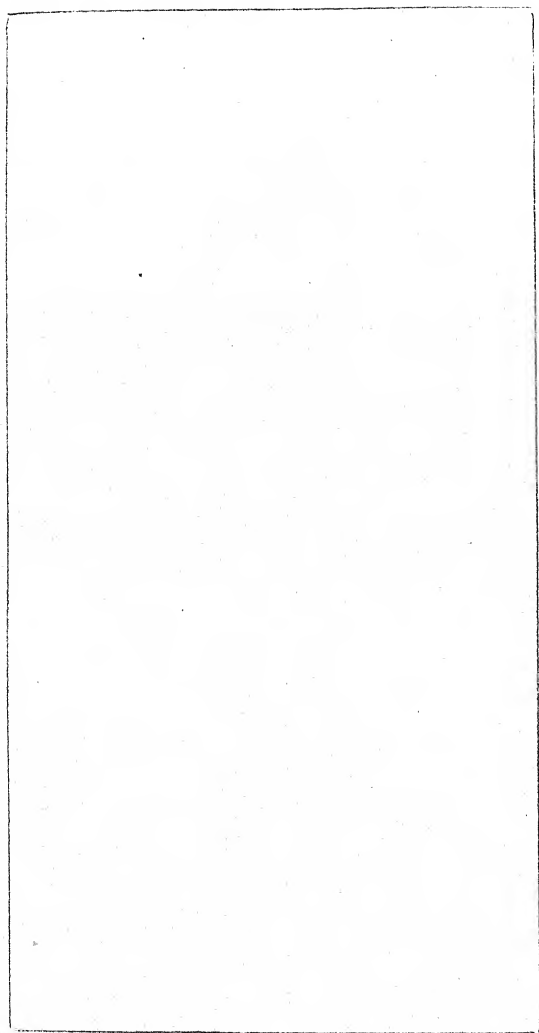
The doorways of the Anglo-Saxon style are either semicircular, or triangular-arched headed, but the former are more common. In those

which are apparently the most ancient, the voussoirs, or semicircular-arched heads, are faced with large flat bricks or tiles, closely resembling Roman work. Doorways of this description are found in the old church, Dover Castle; in the church of Brixworth, Northamptonshire; and on the south



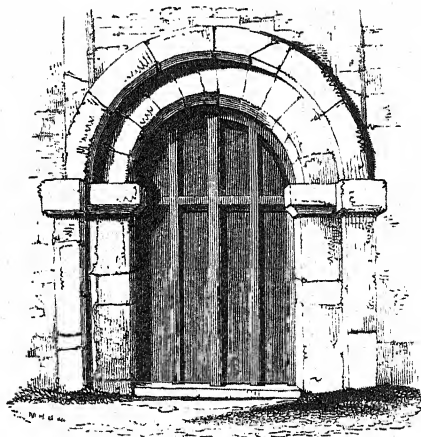
Brixworth.

<sup>b</sup> Vide vignette, p. 53.





Doorway, Earl's Barton Church.

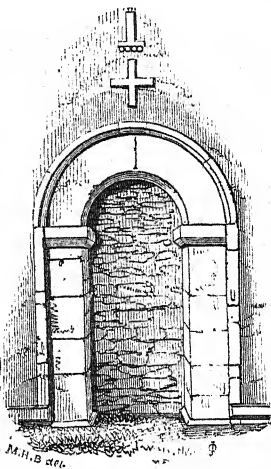


Doorway, St. Peter's Church, Barton-upon-Humber.

side of Brytford Church, Wiltshire. The doorways, however, most frequently met with in Anglo-Saxon remains are of simple yet peculiar construction, semicircular-headed, and formed entirely of stone without any admixture of brick; the jambs are square-edged, and sometimes composed of two long blocks placed upright with a short block between them; the arched head of the doorway is plain, springing from square projecting impost blocks, the under edges of which are sometimes bevelled or left square. This description of doorway is finished above with a kind of arch or hood of rib-work, projecting from the face of the wall, with strips of pilaster rib-work continued down to the ground; sometimes this hood or arch springs from plain block imposts, or from strips of square-edged rib-work disposed horizontally, and the jambs are occasionally constructed of long and short work. Such doorways, exhibiting a general similarity of design, and having more or less the features above noticed, though differing in some respects from each other, are preserved on the south side of the towers of St. Peter's Church, Barton-upon-Humber; and of Barnack Church; on the west side of the tower of Earl's Barton Church, where the imposts of the doorway are rudely ornamented with a kind of fluted work; in the north and south walls of the tower of Wooton-Wawen Church, Warwickshire; in the east wall of the tower of Stowe Church, Northamptonshire; on the north side of the nave of Brytford



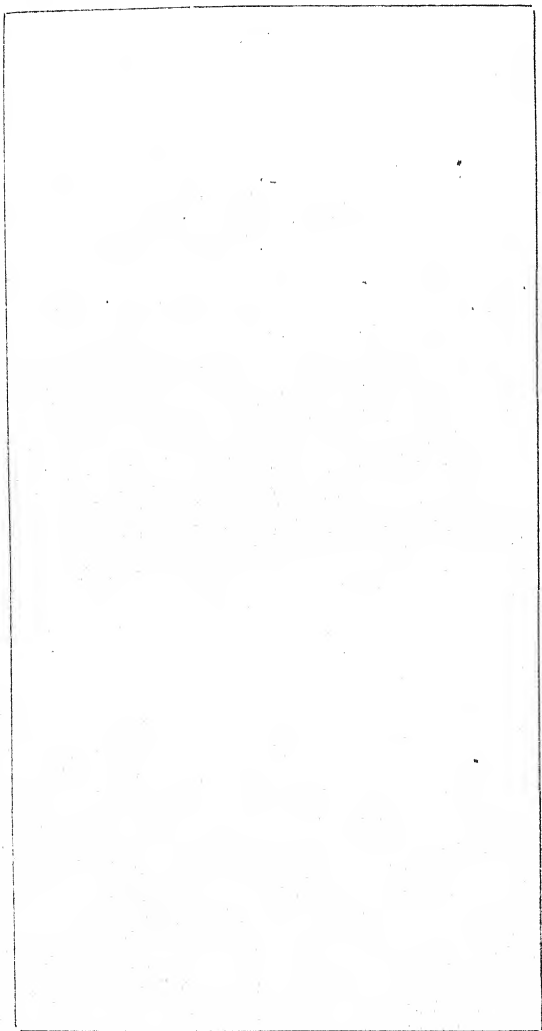
Church, Wilts; also in the west wall of the tower of Deerhurst Church, Gloucestershire; on the north side of the nave of Bracebridge Church, Lincolnshire; on the north side of the nave of Laughton en le Morthen Church, Yorkshire; and on the north side of the nave of Stanton Lacey Church, Salop. Over this last doorway is the simple but expressive symbol of the cross. The doorway of the chancel of Jarrow Church, now blocked up is of much



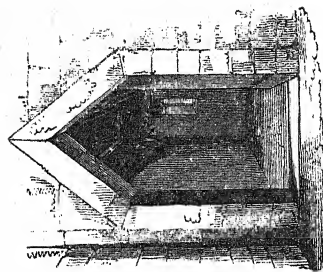
Doorway in Stanton Lacey Church.

older masonry, and presents no other than the rudest features of construction, anterior to the age of Bede, and of a known date, it is nevertheless not to be passed by.<sup>c</sup> Triangular-headed doorways, arched recesses and panels, which sometimes occur in Anglo-Saxon architecture, are constructed in a very rude manner of two or more long blocks of stone placed slantingly, or inclined one towards the other, thus forming a straight-lined triangular-headed

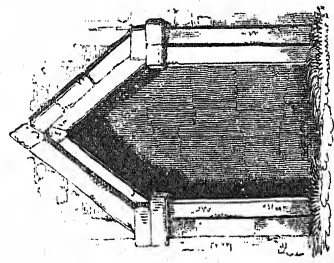
<sup>c</sup> Vide vignette, p. 69.



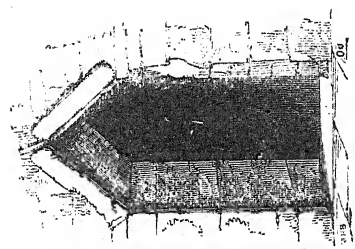
TRIANGULAR-HEADED ARCHES. ANGLO-SAXON.



Court of Requests, Westminster.

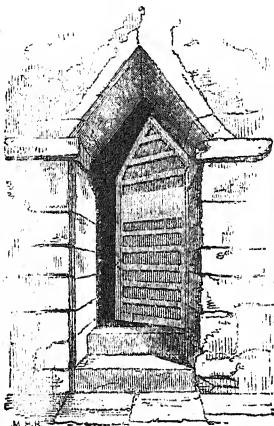


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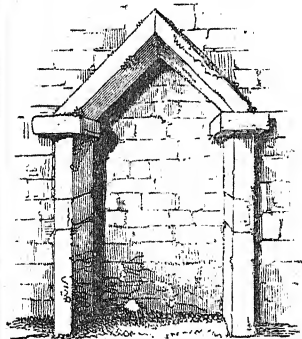


Belfry Towerway, Bigstock.

arch; the lower ends of these stones sometimes rest on plain projecting imposts which surmount other blocks composing the jambs. In the west wall of the tower of Brigstock Church is a triangular-arched doorway of this kind forming the entrance into a very curious cylindrical-shaped turret attached to the tower, and apparently designed for a staircase to the belfry. A triangular-headed arched recess occurs in the interior of the tower of Barnack Church,



Doorway in Brigstock Church.

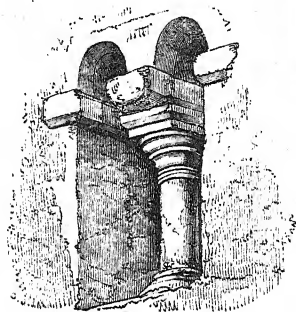


Recess in Barnack Church.

Church, and on the exterior of the same tower is a panel of similar shape. Triangular-headed windows are also to be found. The arch thus shaped is not, however, peculiar to the Anglo-Saxon period, but may be traced, al-

though less rude, in most if not in all the subsequent styles.

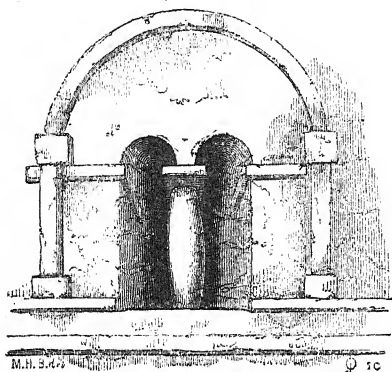
The windows of this style are of singular construction, and differ from those of Norman work. The belfry windows are generally found to consist of two semicircular-headed lights divided by a kind of rude balluster shaft of peculiar character, the entasis of which is sometimes en-



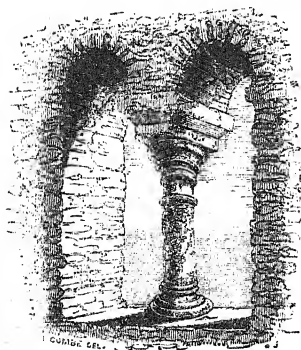
Double Window,  
Wyckham Church Berks.

circled with rude annulated mouldings, this shaft supports a plain oblong impost or abacus, which extends through the thickness of the wall, or nearly so, and from this, one side of the arch of each light springs. These double windows sometimes appear beneath a hood or arch of pilaster rib-work, and sometimes without. Double windows thus divided appear in the belfry stories of the church towers of Monks-wearmouth, Durham; St. Andrew's Church, Bywell, Northumberland; St. Michael, Oxford; St. Peter, Barton-upon-Humber; Wyckham, Berks; Sompting, Sussex; St. Mary, Junior, Bishophill, York; Waithe, Holton-le-Clay, and Clee, Lincolnshire; and of Northleigh, Oxfordshire. In the belfry of the tower of Earl's Barton Church are windows of five

ANGLO-SAXON WINDOWS.



Tower Window, Monkswearmouth Church. Built by  
Benedict Biscopius, circa A.D. 674.



Window, Wyckham Church, Berks.

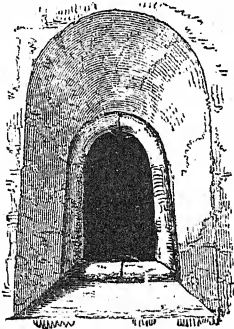
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or six lights, the divisions between which are formed by these curious balluster shafts; and in the east wall of the tower of Brixworth Church is a window or opening into the nave of three lights divided by balluster shafts. At Monkswearmouth, at Bywell, and at St. Mary, Junior, York, the double belfry windows are comprised within a hooded arch and plain jambs of pilaster rib-work. The semicircular-headed single light window of this style is distinguished commonly from those of the Norman style by the double or counter splay of the jambs, the spaces between which spread or increase in width outwardly as well as inwardly, the narrowest part of the window being placed on the centre of the thickness of the wall; whereas the jambs of the windows in the Norman style have only a single splay, and the narrowest part of the window is set even with the external face of the wall, or nearly so. Single-light windows splayed externally occur in the west walls of the towers of Wyckham Church, Berks; Stowe Church, Northamptonshire; Caversfield Church, Buckinghamshire; Woodstone Church, Huntingdonshire;<sup>d</sup> on the north and south sides of



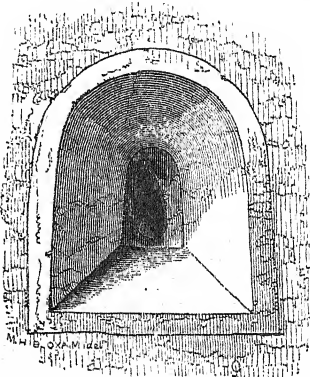
Anglo-Saxon Single-light  
Window, Tower of  
Wyckham Church, Berks.

<sup>d</sup> This tower, with the exception of a small portion of the walling, has been recently taken down and rebuilt.



the chancel of Tichbourne Church, Hants; and on the north side of the chancel of Clapham Church, Bedfordshire; these are covered with rough plastering. Windows without a splay occur in the tower of Lavendon Church, Bucks. Rude single-light windows, blocked up with masonry, appear in the south wall of the

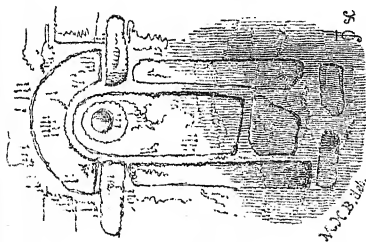
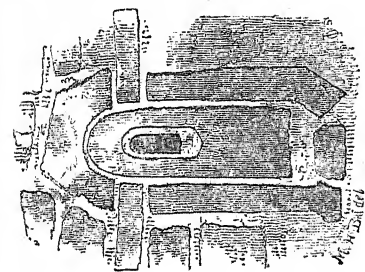
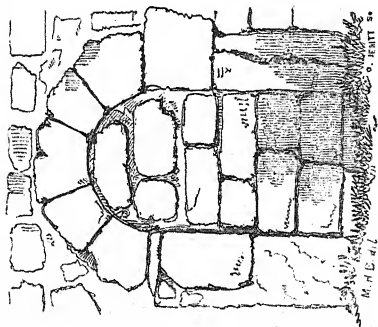
chancel of Jarrow Church, and are apparently those of the original structure built by Benedict Biscopius, A.D. 685. Single-light windows nearly as rude appear in the towers of the churches of Bywell St. Andrews, and Bywell St. Peter's, Northum-



Window, Caversfield Church, Bucks.

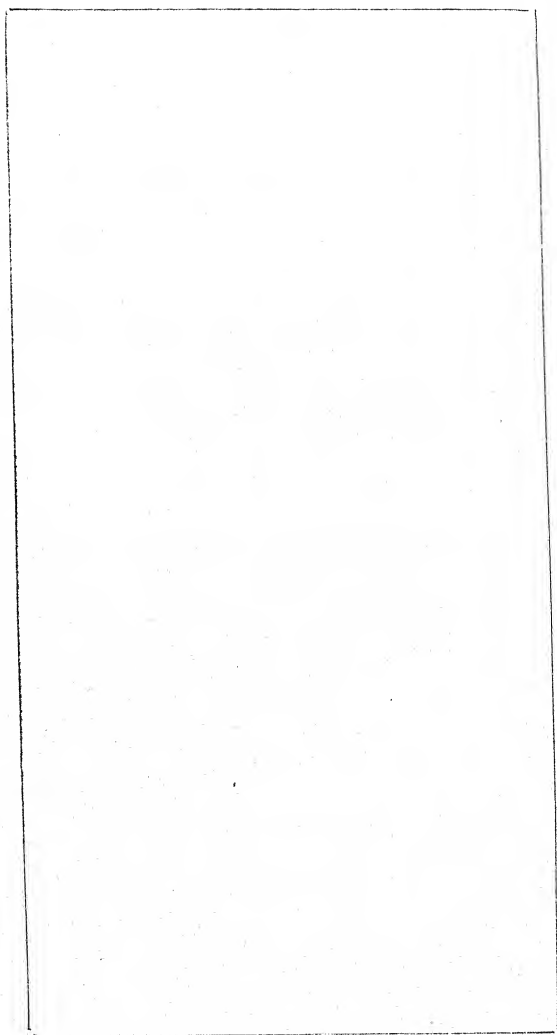
berland. Small square, or rude oblong shaped apertures are sometimes met with, as in the tower of Monkswearmouth Church, and in that of St. Mary, Junior, Bishophill, York. Triangular-headed windows are to be found in the tower of the old church, Barton-upon-Humber; and in the towers of the churches of Sompting, Deerhurst, and St. Michael, Oxford.

The arches which separate the nave from the tower, chancel, and aisles, and sustain the clerestory

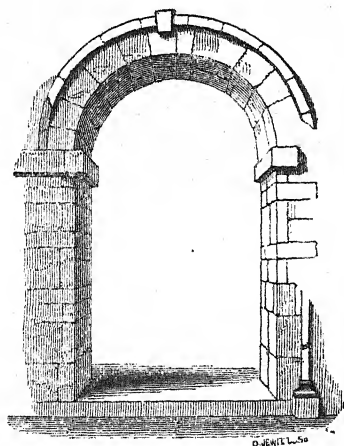


Doorway and Windows, all blocked up, in the chancel of Jarrow Church, Turbham;  
founded by Benedict, Biscopius, A.D., 655.

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walls, are very plain, and consist of a single sweep or soffit only, without any sub-arch, as in the Norman style; they spring from square piers, with a plain abacus or impost intervening, which has sometimes the under edge chamfered, and sometimes left quite plain. Arches of this description occur on each side of the nave at Brixworth Church: on each side of the nave of Wing Church, Bucks; between the nave and chancel of Corhampton Church, Hants; between the nave and chancel of

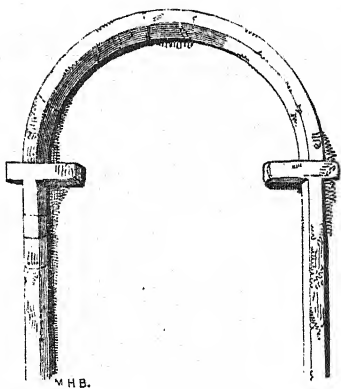


Chancel Arch, Corhampton, Hampshire.

Clapham Church, Beds; between the tower and nave and chancel of Wooton Wawen Church; between the tower and nave of Woodstone Church;

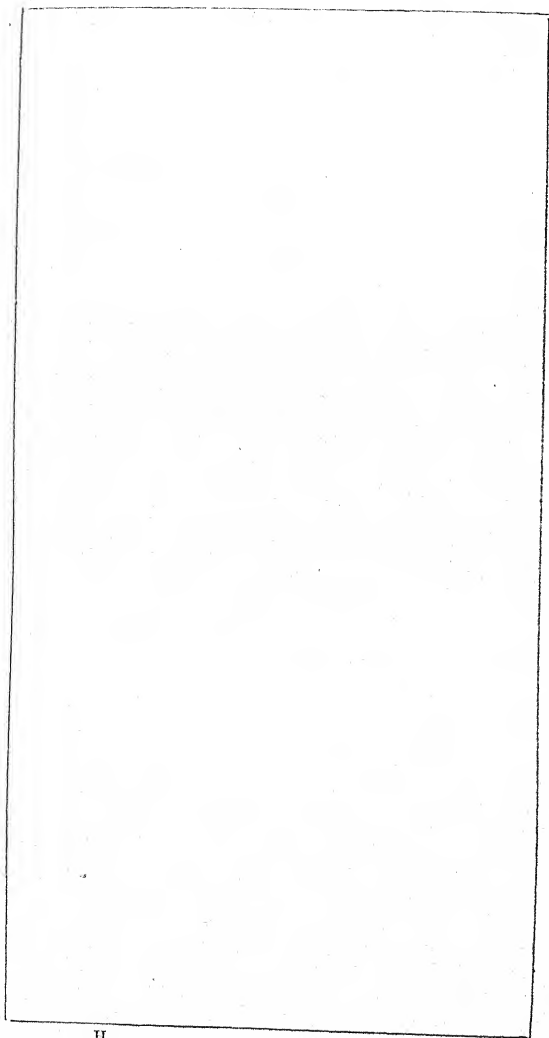
between the nave and chancel of Wyckham Church; between the nave and chancel of Waithe Church; between the tower and nave and chancel of Holton-le-Clay Church; and between the tower and nave of Clee Church. There are also other arches with single soffits, which have over them a kind of hood, similar to that over doorways, of square-edged rib-work, projecting a few inches from the face of the wall, carried round the arch, and either dying into the impost or continued down to the ground.

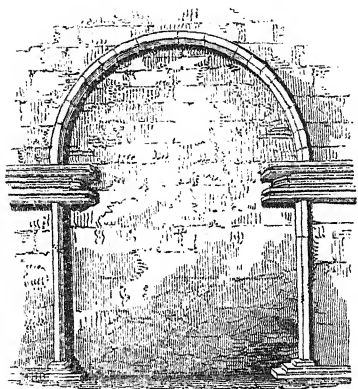
The chancel arch of Worth Church, of Corhampton Church, and of Wootton Wawen Church, and arches at Brigstock and Barnack, St. Benedict,



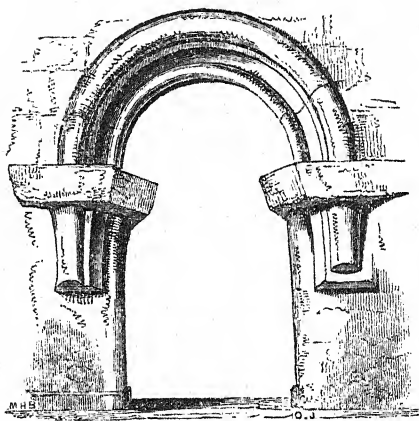
Pilaster Rib-work Arch, Brigstock Church.

Cambridge, and the chancel arch, Barrow Church, Salop, are of this description. Sometimes the arch



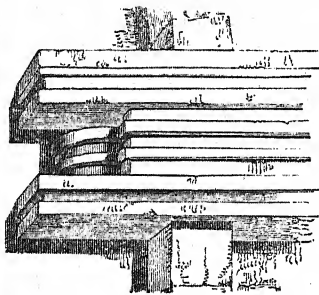


Tower Arch, Barnack Church, Northamptonshire.



Chancel Arch, Wittering Church, Northamptonshire.

is exceedingly small; the chancel arch at Wootton Wawen is only four feet eight inches in width, and that between the tower and the nave is only six feet nine inches and a half wide. The widths both of the tower and chancel arch, Holton-le-Clay, are only five feet three inches each. The tower arch, Clee Church, is five feet six inches wide, and about fifteen feet in height to the imposts of the jambs. The chancel arch of Bracebridge Church, Lincolnshire, is only five feet wide, and in the wall on each side are two semicircular window-like openings from the nave into the chancel. The arch in the tower of St. Mary, Junior, Bishophill, York,

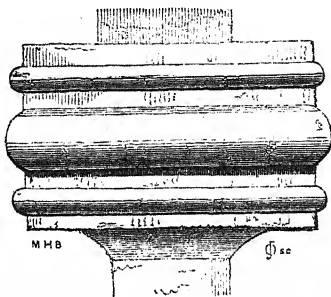


is in form Norman, but the detail is Saxon, a late specimen of which this tower may be considered. This arch is semicircular-headed, double-faced, and recess-

sed, with plain square-edged soffits, and square-edged rib-work hood over, the imposts consisting of square overlapping blocks. The width of this arch is nine feet ten inches, the height of the jambs to the impost, ten feet three inches. Some arches have round or semicylindrical mouldings rudely worked on the face, as in the chancel arch of Wittering Church,



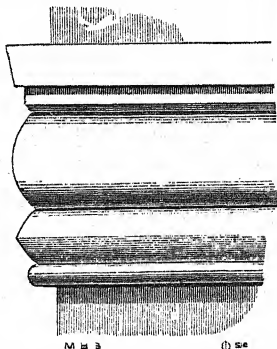
and of that of Holton-le-Clay; or under or attached



Impost, Corhampton.

to the soffit, as at the churches of Sompting, and Saint Botolph, Sussex. Some of the projecting impost blocks from which the arches spring are much like the common string-

course,—square-edged and perfectly plain, as those of the chancel arches of Wittering and Corhampton; some are similar to the common Norman abacus, the under edge being chamfered, as those of the doorways of the churches of St. Peter, Barton-upon-Humber, and of Stanton Lacey; and some imposts are moulded, as at the churches of Corhampton, St. Benedict, Cambridge, and Barnack.

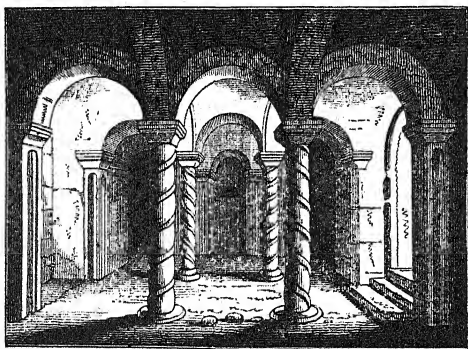


Impost, St. Benedict's, Cambridge.

Rudely sculptured impost blocks also sometimes occur, as at Sompting and St. Botolph; and animals rudely sculptured in low relief appear at the springing of the hood over the arch in

the tower of St. Benedict's Church, Cambridge.

We are informed by cotemporaneous authority that the Anglo-Saxon builders used occasionally to construct crypts beneath some of their most famous churches; and there are still some subterraneous vaults, the presumed remains of bishop Wilfred's work, of the latter part of the seventh century, underneath the conventual churches of Ripon and Hexham<sup>e</sup>; and a portion of a crypt beneath York Cathedral, not that generally seen, which is of late Norman work, has also been supposed to be of the Anglo-Saxon era.<sup>f</sup> The crypt beneath the chancel

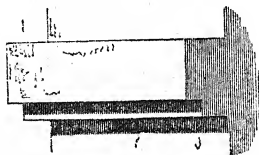


Crypt, Repton Church, Derbyshire.

<sup>e</sup> That under Ripon Cathedral, called Wilfred's needle, is perfectly accessible. That beneath Hexham Church is also now rendered very easy of access.

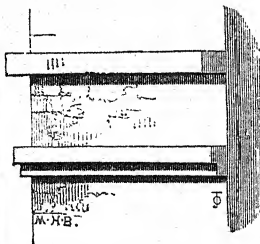
<sup>f</sup> From an examination of this portion of the crypt, during the meeting of the Archaeological Institute at York in 1846, I am inclined to consider it as of Early Norman rather than of Anglo-Saxon work.

of Repton Church, Derbyshire, is perhaps the most perfect specimen existing of a crypt in the Anglo-Saxon style, and of a stone vaulted roof sustained by four piers of singular character, slender and cylindrical, with a spiral band or moulding round each, and the entasis exhibiting that peculiar swell we find on the balluster shafts of Anglo-Saxon belfry windows; the vaulting, which is without diagonal groins, bears a greater similarity to Roman than to Norman vaulting, and the crypt was entered through the church by means of two winding passages.



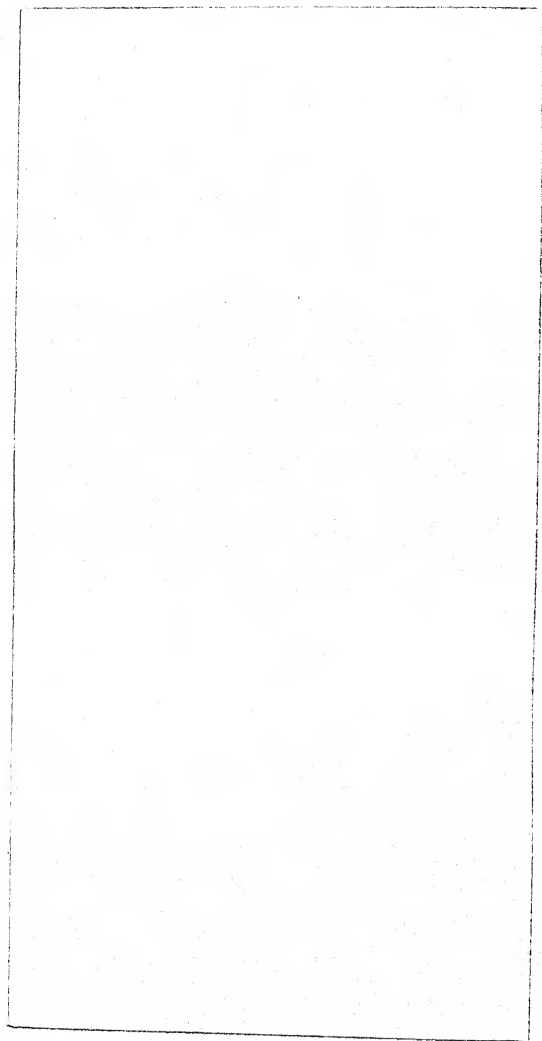
Brixworth.

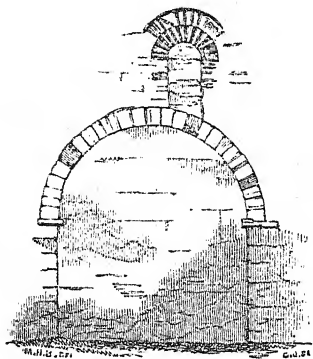
We often meet, in buildings of this style, a horizontal square-edged stringcourse, and sometimes a double one of this kind occurs, the upper part projecting over the lower as on the north side of the chancel of Brixworth Church, and round the crypt of Repton Church. The abaci of the Anglo-Saxon



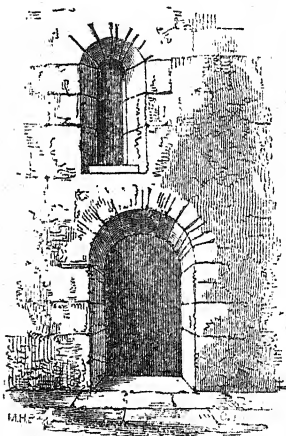
Repton.

piers in Wing Church project under the soffits of the arches in three gradations, like a plain triple square-edged stringcourse. Besides these plain projecting strings we occasionally meet with mouldings of a semi-





Arch and Window of St. Nicholas' Church, Leicester.

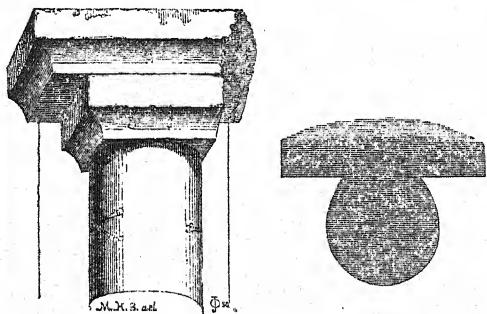


Anglo-Saxon Doorway and Window,  
interior of Brigstock Church.

cylindrical or roll-like form on the face or under the soffit of an arch, which are sometimes continued down the sides of the jambs or piers. A band or frieze of sculptured work, now completely weather-worn, occurs along the lower part of the tower of Monkswearmouth Church. Foliage, knot-work, and other rudely sculptured detail, are found in the tower of Barnack Church; and some rude sculptures appear on the tower arch of St. Benedict's Church, Cambridge, and over the arch of the tower at Deerhurst Church. The plain and simple cross of the Greek form is represented in relief over a doorway at Stanton Lacey Church, and over windows in the tower of Earl's Barton Church.

The Anglo-Saxon churches appear to have differed in plan, which was often dependent on the size, as much as the churches of later ages, but we have now few examples remaining from which the complete ground-plan can be traced; that of Worth Church, Sussex, is perhaps the most perfect; the original foundation does not appear to have been disturbed, although insertions of windows of later date have been made in the walls of the superstructure. It is planned in the form of a cross, consisting of a nave with transepts and a chancel terminating at the east end with semicircular apse. Recent discoveries have also enabled us to ascertain the original ground-plan of Brixworth Church, an edifice of the seventh century, which consisted of a tower at the west end with a kind of semicircular turret attached to the west side, a nave, north and

south aisles very narrow, and a chancel termination like that at Worth, with a semicircular apse. From existing Anglo-Saxon remains at Wing Church we find a nave, north and south aisles, and chancel with a polygonal apse at the east end. The church of Repton had aisles. The east end of the chancel in the latter structure is rectangular; such is also the case with the chancel of Wittering Church, and of North Burcombe Church. Clapham Church appears to have consisted of a tower at the west end, nave and chancel; Wittering Church, of a nave and chancel; Deerhurst Church, of a tower at the west end, nave and chancel. The towers of



South Capital of Nave, Repton Church, Derbyshire.

Anglo-Saxon churches, of which there are several remaining, are generally placed at the west end, though sometimes, as at Wooton Wawen, they occur between the chancel and nave, and at Barton-upon-

Humber between the nave and a small building westward of the tower. An original staircase has not yet been found in the interior of any. The rude stone staircase in the semicircular adjunct to the tower of Brixworth Church is apparently Anglo-Saxon, and the only instance we have. The staircase in the semicircular adjunct to the tower of Brigstock Church is a wooden appendage.<sup>g</sup>

Exclusive of the external evidence<sup>h</sup> afforded by

g A similar segmental shaped turret, forming in plan three-fourths of a circle, and containing a stone staircase, forms an adjunct to the west side of the early Norman, if not Anglo-Saxon tower of Broughton Church, Lincolnshire.

h On one of the coins of Edward, son of Alfred, who began to reign A. D. 901, we find represented a building with a tower of two stories surmounted by a high roof. On another coin of this monarch is the representation of a building or tower with two tiers of semicircular arches, the one much above the other, the design of which bears a resemblance to the buildings which appear on some of the coins of Constantine. These however are too minute for any kind of comparison with supposed structures of that age still existing. On referring to various Anglo-Saxon MSS. we find buildings rudely delineated, but still exhibiting features corresponding with those in vestiges of presumed Anglo-Saxon architecture. In the illustrated paraphrase of *Cædmon*, preserved in the Bodleian Library at Oxford, and conjectured to have been written circa A. D. 1000, various architectural details and forms appear; amongst these are specimens of *Long* and *Short* work, arches both semicircular and straight-lined or triangular-headed, moulded balluster shafts, plain graduated footings or bases to piers, resembling those of the tower arch at Barnack church; and projecting and graduating imposts or capitals resembling some at Wing church. We also meet with towers delineated with pyramidal shaped roofs with overhanging eaves, and with the weathercock on the summit. Some of the details from drawings in this MS. are given in the annexed page. If the early illustrated MSS. of a date



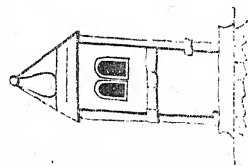
existing remains of presumed Anglo-Saxon masonry, which display many features totally different to those of Anglo-Norman work, there is documentary evidence to corroborate the statement that several of the churches, which have been noticed as containing portions of Anglo-Saxon architecture, were built during the era to which such remains have been ascribed. A probable inference may be deduced from the ancient chronicles of the monastery of Dover, that the ruined church near the castle was founded by Eadbald, King of Kent,<sup>i</sup> about the middle of the seventh century. Bede, in his Ecclesiastical History alludes to a church at Lincoln, erected early in the seventh century by Blecca, governor of that city; and it is not improbable that the tower of St. Benedict's, judging from its rudeness and apparent antiquity, may be a part of the structure mentioned by that venerable author.<sup>k</sup> The Church of Lyminge in Kent has some portions of very early and rude construction, with herring-bone masonry, and Roman bricks worked up as bonding courses. As a monastery was founded at this place by Ethelburga, in the middle of the seventh century,

prior to the middle of the eleventh century, preserved in our various college and cathedral as well as our public libraries, could be carefully examined, and tracings of the architectural details taken from the drawings they contain, much light might be thrown on this interesting branch of research.

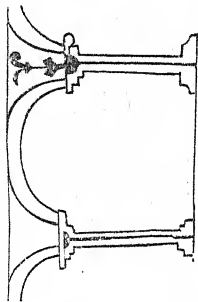
<sup>i</sup> Lelandi Collectanea, vol. iii. p. 50.

<sup>k</sup> Lelandi Collectanea, lib. ii. cap. 16. I have however been informed that this tower has been rebuilt, not many years ago, in its present rude construction.

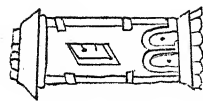
Illustrations of Anglo-Saxon Architecture, from drawings in MS. of Caedmon's Paraphrase,  
in the Bodleian Library, written circa A.D. 1000.



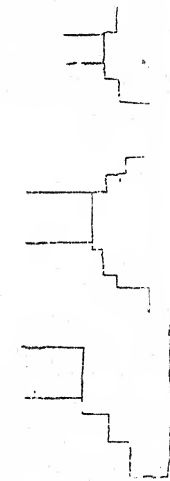
Tower.



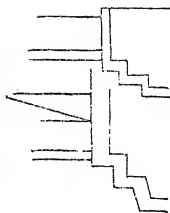
Arch.



Long and Short Work.



Footings.





in the church of which the founder was buried, these may be remains of the original structure. The tower of the church of Monkswearmouth, Durham, is Anglo-Saxon work, and apparently part of the original church erected by Benedict Biscopius, A.D. 676.<sup>1</sup> The walls of the chancel of Jarrow Church, Durham, exhibit features of early Anglo-Saxon work in three semicircular-headed windows, and a doorway, rudely constructed of stones without mouldings, all of which are now blocked up; this portion of it is evidently part of the original Structure founded by Benedict Biscopius, A. D. 681,<sup>1</sup> and it is very interesting from being coeval with the age of Bede, whose life was chiefly passed in the retirement of the monastery attached to this church. From the work of Hugo,<sup>m</sup> a monk of Peterborough, it appears that a small suffragan monastery was built at Brixworth, then called *Brikelesworth*, by Cuthbald, second abbot of Medeshampsted, about the year 680, and great part of the present church appears to be that of the original. The ancient churches of Ripon and Hexham, some remains of which are existing in the vaults under the present structures, are recorded to have been erected by Wilfred, Bishop of York, at the close of the seventh century.<sup>n</sup> At Repton a convent existed in the middle of the seventh century,<sup>o</sup>

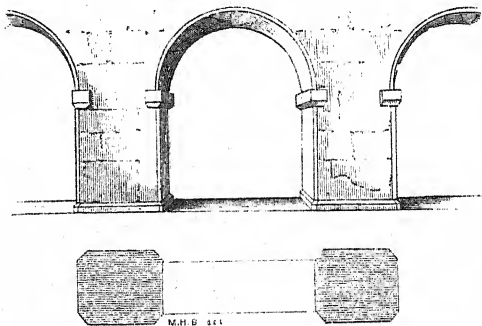
<sup>1</sup> Bede's Lives of the Abbots of Monkswearmouth.

<sup>m</sup> Quoted by Leland.

<sup>n</sup> Eddii vita Wilfridi, cap. xvii.

<sup>o</sup> Monasticon, vol. i. p. 88.

which was destroyed by the Danes, who wintered there A.D. 875. The crypt and chancel of the present church is supposed to be part of the ancient Anglo-Saxon church. At Deerhurst, near Tewkesbury, a small monastery was founded in the Anglo-Saxon era,<sup>p</sup> to which period the tower and demolished chancel of the present church may be



Arches, St. Michael's Church, St. Alban's.

ascribed. The church of St. Michael, at St. Alban's, is stated by Matthew Paris to have been originally erected by Ulsinus, abbot of that monastery, A.D. 948,<sup>q</sup> but appears to have been shortly afterwards rebuilt.

<sup>p</sup> Lelandi Collectanea, vol i. p. 97.

<sup>q</sup> I had an opportunity of examining the arches of this church in 1846, when the plaster had been removed from some of them, and exhibited the constructive features of the masonry. The exterior facing of the arches was constructed of small pieces of ashlar, the square piers of rag and rubble, with coins of ashlar at the angles. This appeared to be early Norman rather than Anglo-Saxon, and

There are many apparent remains in Lincolnshire, as at Stow Holton-le-Clay, Waithe, Clee, and Bracebridge, which exhibit in details a late and transitional character, and may, I think, be referred to the reign of Edward the Confessor. Saxon and Latin inscriptions, commemorative of the dedication of particular churches, are found from the seventh century in juxta-position with Anglo-Saxon work. The most ancient of these, perhaps, is that in the church of Jarrow, of a date apparently cotemporary with the erection of that church, A. D. 684. A stone dug up at Deerhurst in the latter part of the seventeenth century, and now preserved amongst the Arundelian marbles at Oxford, commemorates the construction of the church at that place by Earl Odda, who died, A. D. 1056. In Aldborough church, Yorkshire, is a Saxon inscription carried round a circular stone, commemorative of the building of that church by Ulf, who lived in the reign of Edward the Confessor, circa A. D. 1050, and a Saxon inscription occurs over the church of Kirkdale, Yorkshire, which also possesses Anglo-Saxon remains. There are probably many vestiges of Anglo-

the only conclusion I could arrive at was, contrary to my pre-existing notions, that this church, though originally erected in the tenth century, was rebuilt by Abbot Paul at the close of the eleventh century, and is comprehended in the works of that Abbot adverted to by Matthew Paris in the following passages : *Iste hanc Ecclesiam (i.e. Sci Albani) ceteraque ædificia.....reædificavit ex lapidibus et tegulis veteris Civitatis Verulamii, &c.....Totam ecclesiam Sci Albani cum multis aliis ædificiis opere construxit lateritio.*

Saxon architecture still preserved in churches, which have hitherto escaped observation;† and this is not to be wondered at from the coats of plaster and rough cast, which in many instances are spread over the surface of the masonry, and thus conceal its rude yet peculiar features and construction, which

† The following is a list of churches which have been visited and examined by the author, and referred to in this chapter, as containing vestiges, detailed below, of presumed Anglo-Saxon architecture.

Barrow, Salop; Chancel Arch.

Barton-upon-Humber, Lincolnshire; Tower and building west of it.

St. Benedict's, Cambridge; Tower, and part of Church.

St. Botolph, Sussex; Chancel Arch.

Brigstock, Northamptonshire; Tower and staircase on west side.

Brixworth, Northamptonshire.

Burecombe North, Wilts; east wall of Chancel.

Brytford, Wilts; North and South Doorways.

Caversfield, Bucks; Tower.

Clapham, Bedfordshire; Tower and Chancel.

Clee, Lincolnshire; Tower.

Dover; Church near the Castle, now in ruins.

Deerhurst, Gloucestershire; Tower and remains of Chancel.

Daglingworth, Gloucestershire; Nave and Chancel, (doubtful).

Earl's Barton, Northamptonshire; Tower.

Green's Norton, Northamptonshire; west end of Nave.

Hexham, Northumberland; Crypt.

Holton-le-Clay, Lincolnshire; Tower, and Chancel arch.

Jarrow, Durham; north and south walls of Chancel.

Kingsbury, Middlesex.

Lavendon, Buckinghamshire; Tower.

Laughton en le Morthen, Yorkshire; North doorway Arch.

Lyminge, Kent; substructure of south wall of Chancel.

St. Michael's, Oxford; Tower.

is entirely the case with regard to Kingsbury Church, Middlesex. But yet, comparatively speaking, examples of this style are rarely to be met with ; this may be partly accounted for by the recorded fact, that in the repeated incursions of the Danes during the ninth and tenth centuries, most of the Anglo-Saxon monasteries and churches were set on fire and destroyed; as well as by the custom which prevailed in the twelfth and following centuries of

St. Michael's, St. Alban's, Herts; Nave, (doubtful).  
Monkswearmouth, Durham; Tower.  
Northleigh, Oxon; Tower.  
Norwich, St. Julien's; Tower.  
Repton, Derbyshire; Crypt, Chancel, and part of Nave.  
Ripon Cathedral, Yorkshire; Wilfred's Needle.  
Stowe, Northamptonshire; Tower.  
Stow, Lincolnshire; part of North Transept.  
Stanton Lacey, Salop; Nave and North Transept.  
Sompoting, Sussex; Tower.  
Stretton, Gloucestershire; North Doorway.  
Tamworth Castle, Warwickshire; approach to.  
Wai the, Lincolnshire; Tower.  
Wing, Bucks; Chancel and part of Nave.  
Wittering, Northamptonshire; Nave and Chancel.  
Worth, Sussex.  
Woodstone, Huntingdonshire; Tower, (now rebuilt).  
Wooton Waven, Warwickshire; Tower.  
Wyckham, Berks; Tower and Chancel Arch.  
Wyre Piddle, Worcestershire; Chancel Arch.  
York Cathedral; portion of the ancient Crypt, (doubtful).  
York, St. Mary, Junior, Bishophill; Tower.

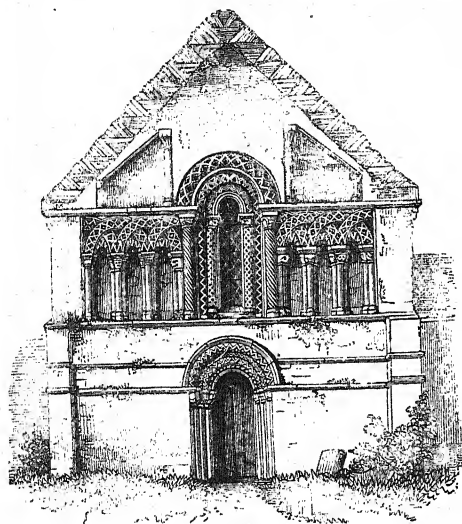
The following churches, &c. which have not yet been visited by the author, have come under his notice from different sources, as



rebuilding from the very foundation in the style of the then existing age, the earlier structures of rude masonry and design.

containing presumed vestiges of Anglo-Saxon architecture.

Albury, Surrey.	Hemingstone, Suffolk.
Bardsey, Yorkshire..	Hinton Ampner, Hants.
Barham, Suffolk.	Howe, Norfolk.
Bellingham, Northumber- land.	Kirk Homerton, Yorkshire.
Bolam, Northumberland.	Kirkdale, Yorkshire.
Boreham, Essex	Knotting, Bedfordshire.
Bracebridge, Lincolnshire.	Leiston, Suffolk.
Branston, Lincolnshire.	Little Sombourn, Hants.
Bremhill, Wilts.	Miserden, Gloucestershire.
Bywell St. Andrew's, Nor- thumberland.	Nettleton, Lincolnshire.
Caburn, Lincolnshire.	Ovingham, Northumberland.
Cholsey, Berks.	Pattishall, Northamptonshire.
Claydon, Suffolk.	Ropsley, Lincolnshire.
Colchester, Trinity Church, Essex.	Rothwell, Lincolnshire.
Corhampton, Hants.	Shillington, Lincolnshire.
Cranmore, Somersetshire.	Somerford Keynes, Gloucestershire.
Debenham, Suffolk.	Stoke D'Abernon, Surrey.
Eaton Bishop, near Madley, Herefordshire.	Swallow, Lincolnshire.
Elmham, Norfolk ; Ruins of Bishop's Palace.	Swanscombe, Kent.
Felsted, Essex.	Syston, Lincolnshire.
Gosbeck, Suffolk.	Tichbourne, Hants.
Headbourn Worthy, Hants.	Tugby, Leicestershire.
	Wittingham, Northumber- land.
	Wilsford, Lincolnshire.



Castle Rising, Norfolk.

## CHAPTER IV.

### OF THE ANGLO-NORMAN STYLE.

WITH the invasions of Sweyn and Canute, early in the eleventh century, the ravages of the Danes in this country may be said to have ceased, and instead of the continued scenes of devastation forcibly portrayed by the annalists of the two preceding centuries, times of comparative tranquility ensued, in which the sanctuaries of religion were no longer subject, as before, to be plundered and burnt. At

this epoch also the expectation of the destruction of the world at the expiration of a thousand years from the first advent of our Lord, which notion, as the close of the tenth century approached, had become prevalent amongst many,<sup>s</sup> having proved unfounded, many churches, which had in consequence of that belief been suffered to fall into decay, were repaired, and a new impulse was given to the erection of others.

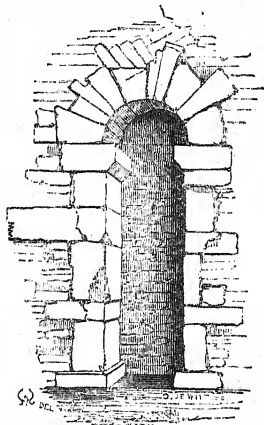
The accession of Canute, A.D. 1017, to the sovereignty of this realm, was a circumstance favourable to the interests of the church, for in the course of a peaceful reign he repaired many monasteries which had been left in ruins by his countrymen, built several churches, founded a monastery at Bury in honour of St. Edmund, obtained at Rome certain immunities in favour of the English Church, and enacted laws for the due practice of religious observances.<sup>t</sup>

Edward the Confessor, who ascended the throne on the deaths of Harold and Hardicanute, the successors of Canute, was also a great benefactor to the monasteries, and the quiet of his reign, uninterrupted by invasion from abroad, proved highly conducive to the increase of Ecclesiastical structures. The abbey church at Westminster, rebuilt by this monarch,

<sup>s</sup> This opinion is said to have been first promulgated by one Bernard, a hermit of Thuringia, about A.D. 960, and to have pervaded every rank of society throughout Europe. Vide Waddington's History of the Church, and authorities there quoted.

<sup>t</sup> William of Malmesbury de gestis Regum Anglorum, lib. ij. cap. xi.

A. D. 1065, just before his death, is described by Matthew Paris and William of Malmesbury, as having been designed and constructed in a novel style of architecture, and as furnishing an example after which many churches were subsequently built.<sup>u</sup> Leofric, Earl of Mercia, one of the most powerful of Edward's nobles, in conjunction with his countess, Godiva, founded many monasteries; the most important was that at Coventry, in the church of which, afterwards a cathedral, the bodies of himself and his countess were interred.<sup>x</sup>



Stow Church, Lincolnshire,

<sup>u</sup> Defunctus autem Rex beatissimus in crastino sepultus est Londini, in Ecclesia, quam ipse novo compositionis genere construxerat, a qua post multi Ecclesias construentes, exemplum adepti, opus illud expensis æmulabantur sumptuosius.—Matt. Paris. See also William of Malmesbury de gestis Regum, lib. ij. cap. 13.

<sup>x</sup> Ibid. He is described as *in Dei rebus munificus*.

Of the church built by Edward the Confessor at Westminster, a crypt of early Anglo-Norman work under the present edifice, or buildings attached to it, may possibly have formed a part;<sup>y</sup> but Leofric's church at Coventry has long since been demolished, and so effectually, that no existing vestige of the original structure is apparent, and a small fragment only of the cathedral erected on the same site. But the church of Stow in Lincolnshire, which, though founded at an earlier period, he is said to have rebuilt,<sup>z</sup> still exhibits in the north transept, marks of late Anglo-Saxon, or early Norman work, and the ground plan is probably that of the church built by Leofric.

On the death of Edward the Confessor, William, Duke of Normandy, having invaded this country, overthrown Harold, and established himself upon the throne, by his politic regulations so completely secured this kingdom against any predatory incursions of the Danes, that no attempt was afterwards made to repeat those acts of violence and devastation which had long caused great terror and confusion. The external condition of the church was soon raised from its former precarious state, and at

y I have not had an opportunity of personally examining this crypt, and can only speak of it from engraved representations.

z Leofricus quoque Consul nobilissimus Cestrie defunctus est eo tempore: cujus uxor Godiva nomine perpetuo digna multa probitate viguit et abbatiam apud Coventre construxit; et auro et argento incomparabiliter ditavit. Construxit etiam ecclesiam *Stow* sub promontorio Lincolnie, et multas alias. Hen. Huntingdon. Hist. lib. vi.

the compilation of Domesday book, and within seventy years from the accession of Canute, the number of churches had so amazingly increased, that no less than seventeen hundred are either explicitly, or by implication, recorded in that survey as being then in existence. The monkish historian had good reason for asserting as the consequence of the conquest, that after the arrival of the Normans, churches were upraised in almost every village, and monasteries were seen to arise in the towns and cities designed in a new style of architecture,<sup>a</sup> doubtless meaning that which had been introduced by Edward the Confessor.

In the general arrangement of the large Anglo-Norman conventual churches, we find them disposed in the form of a cross with a low tower rising at the intersection between the transepts, nave, and choir; the latter sometimes terminated with a semicircular apse, as in the cathedrals of Peterborough and Norwich. Appended to some of the large Anglo-Norman churches are chapels with apsidal eastern terminations. These are either contained within the main body of the church, or, though immediately communicating, mere annexations. At Romsey Church, Hants, are four of these apsidal chapels, two annexed to and lying eastward of the transepts, and the other two contained within the main walls at the angles of the eastern termination. In the

<sup>a</sup> Videas ubique in villis Ecclesias, in vicis et urbibus Monasteria novo edificandi genere consurgere.—William of Malmesbury de gestis Regum, lib. iij.

cathedrals of Canterbury, Norwich, and Gloucester, and in the abbey church, Tewkesbury, are several of these apsidal-shaped chapels. Aisles were sometimes annexed to the choir as well as to the nave, and when the choir terminated in a semicircular apse, the high altar was placed within the piers so as to leave a space behind it, called the retro-choir, by means of which the whole church might be traversed round in procession on solemn occasions. The altar, however, was not insulated, but affixed to a reredos screen, or wall, which extended between the two easternmost piers. In some instances the west or principal entrance front was flanked by towers, but in general the fronts both of the transepts and nave were flanked by angular turrets or massive buttresses, often surmounted by conical or polygonal-shaped caps or pinnacles. Sometimes, as at Bredon Church, Worcestershire, the Norman pinnacle consists of a plain square pyramidal-shaped capping. The aisles of Norman churches were in general extremely narrow, the south aisle of Brassington Church, Derbyshire, is only four feet six inches in width from the base of the piers to the wall.<sup>b</sup> In small Norman churches without transepts or aisles the tower was sometimes placed between the chancel and nave, and in some instances provision was made

<sup>b</sup> Though as a general rule the aisles of Norman churches are much narrower than those of the subsequent styles, we find the aisles of later structures sometimes extremely narrow. Those of Motteston Church, in the Isle of Wight, are only five feet eight inches wide, and the south aisle of Rowington Church, Warwickshire, is only three feet five inches in width.

for the addition of transepts at a future period by the construction of pier arches, filled up with masonry, in the north and south walls of the tower. Such is the case at Bucknell Church, Oxfordshire. But the general position of the tower was at the west end. In several instances the church consisted of a nave and chancel only; this is the case with several small Norman churches in Herefordshire, as at Stanford Bishop, Avenbury, Castle Frome, Mathon, and elsewhere, though, to many of these, low towers have been added at a subsequent period to the original foundation. The chancel was sometimes double, and the eastern termination formed by a semicircular apse, which, though attached to, was distinct from, the anterior of the chancel. The semicircular apse at the east end was derived from the recess, or hemicyclium, forming the tribunal of the ancient Basilica, after the plan of which many of the churches were in the fourth century, and subsequently, designed.

Several small churches in this style still retain the semicircular apse at the east end, and, amongst others, the churches of Kilpeck and Moccas, Herefordshire; East Ham, Essex; Steetly, Derbyshire; and Checkendon, Oxfordshire, have the double chancel terminating in this manner;<sup>c</sup> the apsidal chancel of Warwick Church, Cumberland, exhibits

<sup>c</sup> The little Norman church at Langford, Essex, of a single pace only, has an apsidal western termination lighted by three small and round headed windows. The north and south doors are placed at the extremities of the chord of the apse.



an external arcade of semicircular-headed arches carried round the apse, a continental rather than an English arrangement. Many chancels of this style exhibit however in their plan the parallelogram with a rectangular termination, as at St. Peter's Church, Oxford; Berkswell Church, Warwickshire; Beadesert Church, Warwickshire; Kempley Church, Gloucestershire; Avington Church, Berks; and others.

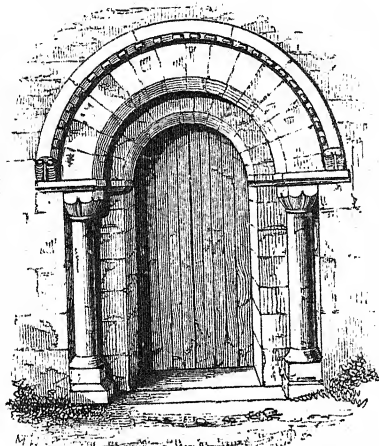
On no portion of their religious structures do the Anglo-Normans appear to have bestowed more pains in adorning and enriching with a profusion of ornamental mouldings and sculpture than on the portals or doorways, and we meet with these in every degree of variety, from extreme plainness to the utmost richness of which



Norman Doorway, Wolston Church, Warwickshire.

Norman ornament and sculpture was capable. We often find plain semicircular-headed doorways with merely a dripstone moulding over the arch, which latter springs from square-edged jambs of plain masonry, each supporting a projecting abacus by way of impost, the under edge of which is simply bevelled. We also find many doorways composed of a succession of receding semicircular arches, more or less enriched

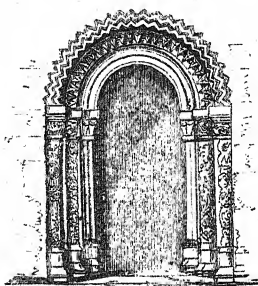
on the soffits, edges, and faces, with the different sculptured mouldings peculiar to this style, many of which will presently be described, and the members of the archivolt spring alternately from square-



Norman Doorway, Wyken Church, Warwickshire.

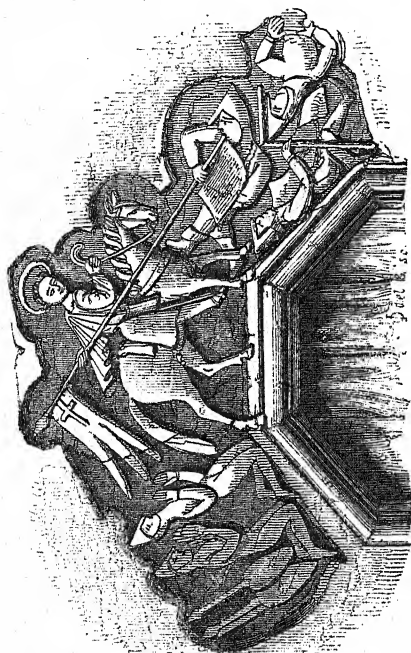
edged jambs, with the plain superincumbent abacus impost, and detached shafts in the nooks with capitals. Rich Norman portals are, from the thickness of the wall in which they are inserted, deeply recessed, and have the appearance of being placed within a broad, flat, and shallow projecting buttress. At Malmesbury Abbey Church the portal contains no less than eight concentric arches recessed one within another, which, together with the jambs

they spring from, are profusely covered with ornamental mouldings and sculpture. The nook shafts at the sides of these portals vary in number from one to five, and though the generality are plain, some are covered with ornament or sculpture. Sometimes the archivolt members, enriched with mouldings, are continued down the jambs, or sides of the doorway, without break to the ground. Plain square trefoil-headed doorways with merely an horizontal cable moulding over the heads occur in the north and south walls of Mathon Church, Herefordshire.



Steetley Church, Derbyshire.

The semicircular stone, or tympanum, with which the head of the arch of the Norman portal is often filled, is generally covered with rude sculpture in low relief. Scriptural subjects are sometimes represented, as the temptation of our first parents on the tympanum of a Norman doorway at Thurleigh Church, Bedfordshire. Sometimes the subjects are legendary, as a curious and very early sculpture over the south doorway of Fordington Church, Dor-



Sculptured Head of Doorway, Fordington Church, Dorsetshire.

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setshire, apparently representing a legend in the story of St. George.<sup>d</sup> The figures, of which there are several, bear a remarkable resemblance in point of costume, to those in the Bayeux tapestry. The principal figure is on horseback, with a discus round the head, a mantle fastened to the shoulder, and a pryck spur affixed to the right heel; he is represented in the act of spearing, with a lance which bears a pennon at the extremity, a figure, lying prostrate, wearing the conical nasal helme, and bearing a shield; other figures are likewise represented habited in a hawberk and chausses of one piece, but without surcoats. The church of Fordington was dedicated to St. George, and was an endowment of Osmond, bishop of Sarum, to that see, A.D. 1091, to some few years after which period the execution of this sculpture, as of a supposed miraculous incident of the time, may perhaps be assigned. Over the south doorway of Pitsford Church, Northamptonshire, St. George is represented combating the dragon; he is on foot, attired in a tunic, with a sword in his hand, and accompanied by a dog. Sometimes the sculpture on the tympanum was symbolical, and the meaning not very clearly defined; thus in the north doorway of Stoneleigh Church, Warwickshire, the

<sup>d</sup> That of his appearing to and assisting the Christians in an encounter with the Saracens near Antioch, A.D. 1098. Tandem cum utrinque victoria fluctuaret incerta, ecce ab ipsis montibus visus est exercitus descendere invincibilis, cujus bellatores equis albis insidentes, vexilla in manibus candida præferebant. Cognoverunt ergo principes ex inspectione vexillorum, Sanctum Georgium, &c.—Matt. Paris, Hist. Angl. sub anno 1098.

tympanum is covered with sculptured serpents, fishes, and chimerae. The figure of our Saviour, in a sitting attitude, holding in His left hand a book, with His right arm and hand upheld, thus placed in allusion to His words, *I am the way, and the truth, and the life, and I am the door, by me if any man enter in he shall be saved*, and circumscribed by that mystical figure the *Vesica piscis*, appears over Norman doorways at Ely Cathedral; Rochester Cathedral; Malmesbury Abbey Church; Elstow Church, Bedfordshire; Water Stratford Church, Buckinghamshire; and Barfreston Church, Kent, and elsewhere. The tympanum of the north doorway, which is Norman, of Preston Church, Gloucestershire, is sculptured with the rude representation of a lamb, the *Agnus Dei*, bearing a cross pattee within a circle. In the tympanum of the north doorway of Upleadon Church, Gloucestershire, the *Agnus Dei* bearing the cross pattee, and encircled by a wreath formed of the cable and pellet moulding, is also sculptured, and on each side of this medallion design is represented an animal apparently intended for a lion, in allusion to the prophetic words, *The Lion shall lie down with the Lamb*. From the similarity of design and execution this and the tympanum at Preston were probably sculptured by the same person. The *Agnus Dei* appears to have been thus early a favourite subject for sculpture on the tympana of Norman doorways. Numerous other sculptures are also to be found on the face of the tympanum, many of which are sym-

bolical, some scriptural. In the tympanum of the south doorway of the little Norman church of Moccas, Herefordshire, is sculptured, in rude and low relief, a tree, on each side of which is represented an animal destroying a child, apparently portraying the two bears which slew the children at the command of Elisha. In the tympanum of the north doorway of Shalfleet Church, Isle of Wight, is sculptured the figure of a man standing between two animals, possibly representing David combating the Lion and the Bear. In the tympanum of a Norman doorway, Stoke sub Hamdon Church, Somersetshire, is represented a tree with birds, perhaps intended as the tree of life, which divides the tympanum, on one side of this is a Centaur with a bow and arrow, one of the zodiacal signs, with the word SAGITARIVS, on the other side an animal with the word LEO beneath, another of the signs of the zodiac, whilst above is the *Agnus Dei* bearing a cross. The signs of the zodiac are sometimes found in a series of medallions round doorways. Sometimes within the semicircular-headed arch of the doorway, a segmental arch appears, the space between the two being filled with masonry, as on the north side of the chancel of Hampden-in-Arden Church, Warwickshire, and the north doorways of St. Margaret Cliff, and of Guston Church, Kent. The face of the tympanum is occasionally covered with reticulated or scalloped work instead of sculpture, as in doorways of the churches of Bloxham and Newton Purcell, Oxfordshire, and in that of



South Weald, Essex. Over some doorways is a semicircular-headed niche containing a sculptured effigy, as over the south doorway of Rouse Lench Church, Worcestershire.

There appears to have been a custom prevailing among the architects who succeeded the Normans, of preserving the doorways of those churches they rebuilt or altered; for doorways in the Anglo-Norman style still exist in many churches, the other portions of which were erected at a much later period; and the reason for this may have proceeded from a laudable wish to retain some visible remembrance of the piety of the founder by whom the original work was designed. Thus in the tower of Kenilworth Church, Warwickshire, is an Anglo-Norman doorway of singular design, from the square bordure, or ornamental fascia, which extends horizontally above the semicircular head of the doorway, and returns at right angles down to the ground. This bordure is covered with the astorite, or star-like ornament, and in each spandrel, or space between the outer curve of the arch and inner angle of the bordure is a patera. This is a curious relic of a more ancient edifice than the church, which is of the fourteenth century; the external masonry of the doorway is not tied into the walls of more recent construction, but exhibits a break all round. The Norman doorway in Stoneleigh Church remains undisturbed, though the wall on each side, of Norman construction, has been altered, not by demolition, but by the insertion in

the fourteenth century of Decorated windows in lieu of the original small Norman lights; and similar alterations may be frequently met with in walls of Norman masonry.

Ornamental scroll-work of iron occurs in drawings in Anglo-Saxon MSS. and the wood-work of early Norman doors was frequently ornamented on the external side with large hinges of iron scroll-work which extended across, as is the case in the south door of Stanford Bishop Church, Herefordshire. The north door of Upleadon Church, Gloucestershire, is singular from being covered both with scroll-work and a number of iron crosses.

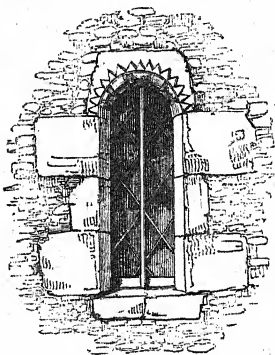
PORCHES of this style are not numerous; sometimes, however, we meet with them; one occurs on the north side of Durham Cathedral; another on the north side of the collegiate church of St. Mary, Southwell; and the one on the south side of Sherbourne Abbey Church, Dorsetshire, furnishes a further example with a groined vault supported by simple cross springers and plain roll moulded ribs; above this vault is a room; the sides of the porch are covered in the interior with a double arcade, and it is externally surmounted by an horizontal parapet of the fifteenth century. A Norman porch on the north side of Witney Church, Oxon, has an apartment over it, but of later date than the porch itself. At Malmesbury Abbey Church is an example of rich Norman design, the exterior portal being composed of eight concentric arches receding one behind another, and covered to the base with sculp-

tured knot and trellis-work, foliage and medallions inclosing figures. Along the sides of the interior of this porch are benches, and the walls above are partly covered with an arcade of semicircular arches springing from projecting brackets. A vaulted roof seems to have been intended, but the design was omitted to be carried into effect. In the tympanum of the inner portal, our Saviour is represented within the symbolical figure, the *Vesica piscis*, and on the right of this portal is a stoup. At Morwenstow Church, Cornwall, the arch of a Norman porch is enriched with the triplicated zig-zag and other mouldings. At Balderton Church, Nottinghamshire, is a Norman porch, the exterior portal of which is very rich in ornament. In the gable of the south portal of Adel Church, Yorkshire, are representations, rudely sculptured in low relief, of the *Agnus Dei* bearing the cross, and the four Evangelistic symbols; and on the south side of Brixworth Church is a plain late Norman porch. The porch at Durham Cathedral is of shallow projection, with later additions so intermixed as to render it a difficult matter to make out the primary design; the external arch has on each side a series of four slender cylindrical nook shafts receding in the thickness of the wall. These porches must not be confounded with those numerous doorways of the Norman era which appear constructed within a shallow projecting mass of masonry, similar in appearance to the broad projecting buttress, and, like that, finished on the upper edge with a plain slope.

This was to give a sufficiency of depth to the numerous concentric arches successively receding within the wall, which could not otherwise be obtained.

We sometimes find over Norman doorways a semicircular-headed niche or recess in the wall, with moulded details and accessories, containing a sculptured effigy, as is the case with the south doorway of Rouse Lench Church, Worcestershire, above a Norman doorway in the north transept of Norwich Cathedral, and over a Norman doorway in Hadiscoe Church, Norfolk.

The WINDOWS of Norman construction present a diversity, though not so great as that which occurs in portals. Devoid of tracery, they consist in general of narrow, oblong, semicircular-headed openings, externally not exceeding more than a few inches in breadth. In cathedral and conventual churches we meet with single-light Norman windows of so considerable a size and width



Early Norman Window,  
Darent Church, Kent.

as to have been subsequently subdivided by tracery inserted at a much later period. In the cathedrals of Winchester and Peterborough are instances of such insertions. The window jambs were simply

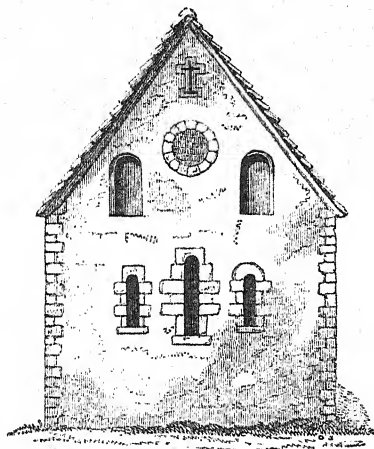
splayed in one direction only, and the space between them increased in width inwardly.<sup>e</sup> Early in the style the windows were quite plain, and the glazing flush with the external surface of the wall, or nearly so; afterwards they were ornamented in a greater or less degree, often with the chevron or zig-zag, and sometimes with round or semicylindrical mouldings: but many windows, especially those of a large size, have slender shafts at the sides from which some of the archivolt mouldings spring.

Belfry windows of this era are often double, and consist of two semicircular-headed lights divided by a square-edged or cylindrical shaft, the prototype of the mullion, both lights being comprised within a simple semicircular-headed arch, the head of which is not pierced, but presents a blank surface. In the upper story of Hadiscoe Church, Norfolk, are some curious straight-lined or triangular-arched windows of Norman design, and in the upper story of the round tower of Herringfleet Church, Suffolk, are windows of two lights divided by a cylindrical shaft, the heads of the lights being straight-lined or formed triangular-wise, and both included within a semicircular arch. A double window with triangular heads, and divided only by a rude shaft, likewise occurs in the round tower of Basingham Church, Norfolk. In many of the round towers of Norfolk and Suffolk are round-headed windows of this era very simply

<sup>e</sup> Durandus notices this inward splay in one of his mystical significations. "*Item per fenestras quinque sensus corporis significantur qui extra stricti esse debent ne vanitates hauriant et intus patere ad bona spiritualia liberius capienda.*"—Rat. Div. Off. lib. i.

constructed; a single stone forms the archivolt or head of the window, and the jambs are composed of plainly hewn stones disposed quoinwise, like the windows at the east end of Darent Church, Kent. This apparently rude construction may, however, be attributable to the want of ashlar or hewn stone in the particular districts, in which such instances occur.

We sometimes meet with circular windows in the Norman style, with divisions formed by small shafts with semicircular or trefoiled arches disposed so as to converge to a common centre. The general position



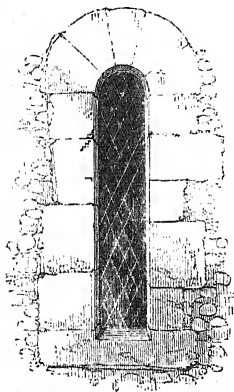
Norman Chancel, Darent Church, Kent.

of these windows is in the gable of the chancel, nave, or transept. Such a one, now blocked up, may be discerned in the gable of the chancel of Darent

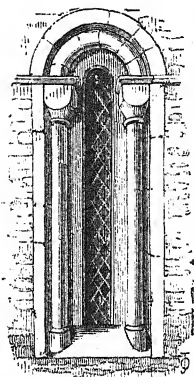
Church; this was probably without divisions; a circular window, of which the outline only can now be traced, originally formed part of the design for the west front of Iffley Church. A rich Catherine-wheel window, divided by shafts into eight compartments, will be found in the east wall of Barfreton Church, Kent;<sup>f</sup> and a similar kind of window, though not so much enriched with rude ornament, but divided by shafts into the like number of compartments, occurs in the gable end of the chancel of Castle Hedingham Church, Essex. In New Shoreham Church, Sussex, is a circular window of this period, and plain circular windows without divisions are found in other Norman churches. The original Norman clerestory windows of Ledbury Church, Herefordshire, are plain circular lights splayed internally. The roofs of the aisles having been raised, these windows are now only visible from the interior of the church. A range of Norman windows are sometimes connected by a drip-stone, or hood moulding, running round the head of one window, and then carried horizontally along the wall and over the head of the next. Sometimes the clerestory is covered externally by an arcade or series of semicircular-headed arches, some of which are pierced at intervals for windows; at St. Margaret Cliff, Kent, every third arch is pierced, so also at St. Peter's Church, Northampton.

<sup>f</sup> One of the original shafts of this window is of *wood*. Part of this curious church has lately been taken down and carefully reconstructed, stone by stone, in a most skilful manner, under the superintendence and from the designs of Mr. R. C. Hussey, Architect.

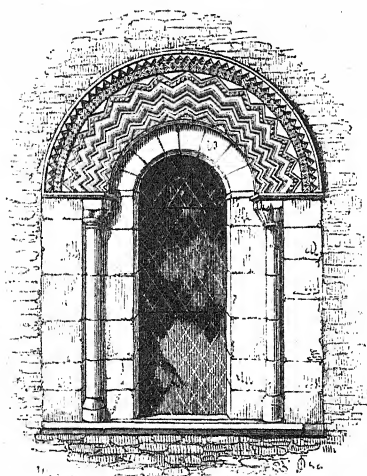
NORMAN WINDOWS.



Gillingham, Norfolk.



Ryton, Warwickshire.



Beaudesert, Warwickshire.



Its

Rela

The east wall of Norman chancels are generally pierced by three distinct round-headed windows of the same height, which, though externally placed at a distance apart, are splayed internally so as to exhibit a continuous range of three lights, as at St. Margaret Cliff; when however the chancel has an apsidal termination, as in the churches of Kilpeck, Herefordshire; Steetley, Derbyshire; Checkendon, Oxfordshire; East Ham, Essex; Nately, Hants; and elsewhere, these windows are placed further apart. In some churches the east wall of the chancel is pierced with a single Norman-headed window only, as at Beaudesert Church, Warwickshire, and Stewkley Church, Buckinghamshire. The arrangement of the windows in the east wall of the chancel of Guston Church, Kent, exhibits two plain semicircular-headed lights at a considerable distance apart, whilst in the gable is a somewhat larger one of similar character. In the east wall of the chancel of Mathon Church, Herefordshire, are two plain semicircular-headed Norman windows far apart, with a small plain circular one above, but these are deviations from the general mode of arrangement of a triple or single window at the east end. Very frequently the original Norman windows have been destroyed, and one of a later style inserted, of much larger dimensions than the original, as in the churches of Stoneleigh, and Hampton-in-Arden, Warwickshire. The windows of the Norman style, like the portals, display great variety, the most plain and

simple kind are found as well as those of an highly enriched character.

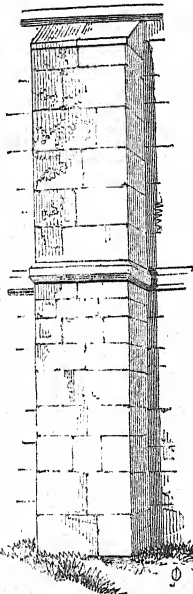
The WALLS of Norman buildings were of great thickness, and the masonry was often composed of external facings of ashlar or cut stone, whilst the space between, which was sometimes considerable, was filled with grouted rubble. This kind of masonry is described by Durandus,<sup>g</sup> and amongst ruined edifices of early date we often find huge masses of grouted rubble work forming the interior of walls from which the outward facings of cut stone have been stripped, as in the ruins of Brandon Castle, Warwickshire. We also meet with rag or rubble masonry throughout, with the buttresses and angles only of ashlar work, as in the Norman chancel of Fletton Church, near Peterborough. The joints of the ashlar work in early Norman masonry were very wide, sometimes upwards of an inch in thickness, but fine jointed masonry is noticed by William of Malmesbury in his account of some buildings erected by Roger, bishop of Salisbury between A. D. 1102 and A. D. 1139, and from his description, it would appear that such work was then a novelty.<sup>h</sup>

The NORMAN BUTTRESS resembles a flat pilaster,

<sup>g</sup> "Grossiores vero lapides et politi seu quadrati qui ponuntur altrinsicus foris in quorum medio minores lapides jacentur."—Rat. Div. Off. lib. i.

<sup>h</sup> "Ita juxta composito ordine lapidum, ut junctura perstringat intuitum, et totam maceriam unum mentiatur esse saxum."—William of Malmesbury, lib. v.

being a mass of masonry with a broad face slightly projecting from the wall, and seems to have been derived from the projecting pilaster slips of stonework in Anglo-Saxon masonry. In large buildings the Nor-

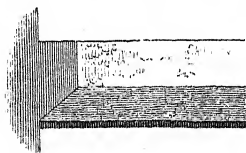


Buttress, Hampton-in-Arden  
Church, Warwickshire.

man buttress is embellished with a plain torus moulding, or slender shaft, carried up at each angle. Norman buttresses are generally of a single stage, rising no higher than the cornice under which they often, but not always, finish with a slope; sometimes they are carried up to, and terminate in, the corbel table. When divided into stages, the divisions are either formed by a plain projecting stringcourse with the under edge chamfered, as at Durham Cathedral; or the stringcourse was semi-hexagonal and returned horizontally along the wall, as in the chancels of Fletton Church, Huntingdonshire, and of Hampton-in-Arden, Warwickshire. The lower stage of the Norman buttress seldom projects beyond the upper. These buttresses appear as if intended rather to relieve the plain external surface of the wall than

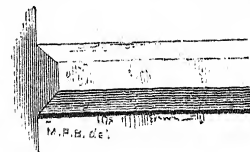
to strengthen it; they were used also in the semi-Norman style.

The projecting mouldings, called STRINGCOURSES, carried horizontally along the walls of churches, are, in the Norman style, numerous and peculiar; one, similar in form to the common Norman abacus, with a plain face, and the lower part chamfered off, as at Iffley Church, near Oxford, is of frequent occurrence. So also is a semi-



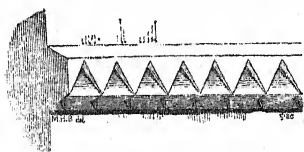
Iffley, Oxfordshire.

hexagonal stringcourse, as at Hampton-in-Arden; this is often ornamented with the notched moulding, as in Peterborough Cathedral; with the indented, or trowel point, as at Bucknell, Oxon; and at Stewkley, Bucks; with the nail-head, as at Middleton Stoney; and also with the zig-zag and other Norman mouldings.



Hampton-in-Arden,  
Warwickshire.

A stringcourse with



Stewkley, Bucks.

a bold round moulding on the lower part occurs at Dorchester, Oxfordshire; and at Peterborough Cathedral. Sometimes the plain intermediate face of a semihexagonal string is worked with a round, as at St. Peter's Church, Northampton. The Norman string-

course is often carried round the building below the sills of the windows, internally as well as externally.

The TOWERS of the Anglo-Norman churches are generally low and massive in comparison with those of subsequent styles. The upper portions of the external walls, especially of the towers of large conventual churches, are often ornamented with arcades of blank, semicircular, and intersecting arches, whilst the lower portions of the walls are plain; but in small churches the tower is frequently quite plain in construction, especially where the masonry is chiefly of rag or rubble, as at St. Mary's Church, Bedford, and Harvington Church, Worcestershire. In the lower stages we find small, narrow, and semicircular-headed single-light windows; in the upper, or belfry story, the wall is often pierced on each side by two semicircular-headed lights divided by a shaft, and comprised under a single semicircular dripstone. In many instances, however, a different arrangement is observable. The Norman tower, both in small as well as in large churches, is frequently placed between the nave and chancel, or choir, and in cross churches, which in this style are numerous, the tower forms the centre of the transverse, and the super-structure is supported by semicircular arches springing from massive piers. We now often find the walls finished with a plain horizontal parapet supported by a corbel table, and this may possibly be coeval with the original structure, but the Norman towers were, in most instances probably, originally capped by pyramidal stone or

tilled roofs with overhanging eaves;<sup>i</sup> and this kind of roof, when elongated in height, became a stunted pyramidical spire.<sup>k</sup>

Most, if not all, of the original Roofs of the Norman towers in this country have disappeared, and we now often find the walls finished with a plain horizontal parapet, or blocking-course, supported by the original corbel table. This kind of parapet, which often projects, is also found on the walls of the main building, and such an example, supported by a corbel table surmounts the clerestory of St. Margaret Cliff, Kent.



Tower, Kenilworth  
conventual Seal.

<sup>i</sup> On an ancient conventual seal of the priory of Kenilworth an Anglo-Norman cross church is represented with a central tower, covered with this kind of roof, as in the above vignette. The Norman tower of Penmon Priory Church, near Beaumaris, Anglesea, still retains this kind of square pyramidical-shaped roof, and doubtless other examples may be met with, perhaps not of the original roof, but where the original form has been retained.

<sup>k</sup> Many continental towers in the Romanesque style, answering to our Norman, still retain this kind of pyramidical roof, from which, I imagine, the origin of the spire may be traced. The tower of the church of St. Contest, near Caen, in Normandy, a structure of the twelfth century, is divided into three stages, the lowest of plain masonry relieved only by the projection of the common Norman pilaster-like buttresses; the second story exhibits on each side an arcade of narrow round-headed blank arches perfectly plain in detail, with square edges, and without imposts; and the upper story is covered on each side by a series of three

The embattled PARAPETS, which at present surmount the walls of many Norman towers, are evidently of a period subsequent to the construction of the original building. Of the towers of large conventual churches which are quite plain as to their external features, those of Rochester Cathedral and Romsey Church, Hants, are examples. Some towers

arches faced with numerous plain round mouldings, the middle and largest arch containing the double belfry window, whilst the lateral arches are blank; the tower is capped by a pyramidal stone roof, or four-sided stunted spire, the projecting eaves of which are supported on the corbel table, with which the walls of the tower finish: on each of the four sides of this incipient spire, and near the base, is a small round-headed window on a plain surface within a gable-headed projection; at the north-west angle of the tower is a semicylindrical turret with a conical capping. The spire or stone roof of this tower appears of coeval date with the substructure. The tower of the church of St. Loup, near Bayeux, very much resembles in general character that of Saint Contest, but from some slight difference in detail, though a structure of the twelfth century, is apparently later in the style. This tower consists of three stories rising to the height of fifty-four feet, and is surmounted by a lofty pyramidal or four-sided stone spire, thirty-two feet in height, with projecting eaves supported by a corbel table; a small rib or torus moulding runs up each of the four angles of the spire, and a similar rib runs up the middle of each face. Many other instances may probably be found in Normandy of the Norman quadrangular or pyramidal shaped spire, and the position of the tower on the south-west side of the nave, like as at St. Contest and St. Loup, is not of unusual occurrence; and whilst the plain appearance of the basement story and the simply relieved surface of the second story, seen in contrast with the moulded arches of the upper story, would in a single instance incline one, on a hasty examination, to imagine the lower part of the structure to be of earlier date than the upper, yet from the general arrangement in this manner of several Norman towers a different conclusion must be drawn.



have the lower stages quite plain, being little visible at a distance, whilst the walls of the upper stages are relieved by arcades; the central and two western towers of Southwell Minster are an example, the walls of these are finished with plain horizontal parapets slightly projecting, and supported by corbel tables, with conical capped pinnacles at the angles. The two western towers of Durham Cathedral exhibit the like general features in the arrangement of external detail; such is the case also with the tower of the Abbey Church, Tewkesbury, and many others. Of the enriched towers sometimes met with in country churches, that of Castor Church, Northamptonshire, is a singular specimen; the external facing of the two upper stages is completely covered with narrow window lights and blank arches, ornamented with the nail-head, hatched, and billet mouldings, whilst the remaining portions of the surface of the wall are covered with the trowel-point and escalloped mouldings, and three different corbel tables support stringcourses variously ornamented; the walls are surmounted by an embattled parapet of open-work, being an after addition at a later period.

The ROUND TOWERS of this style are mostly to be found in the counties of Norfolk and Suffolk, though they also occur in a few instances in the counties of Essex, Cambridge, and Sussex. They are chiefly constructed of flint masonry, that being the material common to the district in which they are principally comprised, laid in regular courses.

In some of these towers the windows are small and narrow, and formed with plain stone jambs and architrave, much resembling the early Norman windows in the chancel of Darent Church, Kent. In others, the freestone of which the dressings of the doorways and windows are composed is worked up into mouldings. Sometimes these towers are divided into stages by horizontal stringcourses which surround them, and they commonly batten externally from the base upwards. A duplicity of style is observable in many towers, the upper story being less ancient and of a more enriched character than the substructure. The plan on which these towers are built may have originated from the difficulty of obtaining ashlar or cut stone for angular quoins, and some of the details are, perhaps for the same reason, so rude, as to appear, on a cursory examination, to belong rather to the Anglo-Saxon than the Anglo-Norman era; but on more minute investigation they will be found, generally, to pertain to the latter. Some few of the round towers are of the thirteenth and fourteenth centuries, but most of them are in this style, and from being, with few exceptions, comprised within the limits of a certain district, present in their general features one of those provincialisms which not uncommonly occur in different parts of this island.

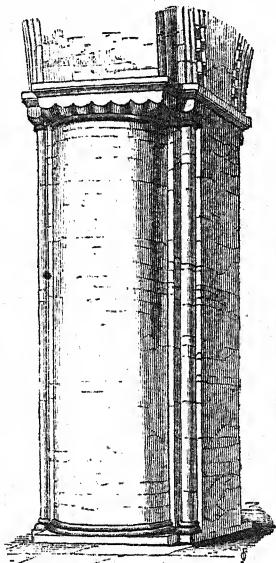
The Norman PINNACLE generally consisted of a cylindrical shaft with a conical capping, as at Saint Peter's Church, Oxford, and Southwell Minster: at Rochester Cathedral the capping of a pinnacle is

polygonal; at Bredon Church, Worcestershire, the cappings of Norman pinnacles are pyramidal.

Cathedral and conventual churches were in this style carried up to a great height, and were frequently divided into three tiers or stages, the lowest of which consisted of single arches, separating the nave from the aisles; above each of these arches in the second tier were two smaller arches constructed beneath a larger; sometimes the same space was occupied by a single arch; and in this tier was the triforium, a broad gallery which extended over the vaulting of the aisles. In the third tier, or clerestory, we frequently find arcades of three arches connected together, the middle one of which, was higher and broader than the others; and all these three occupied a space only equal to the span of the lowest arch. In the clerestory walls we often find narrow passages encircling the upper part of the church. Sometimes there was no triforium. Blank arcades were much used on the internal as well as on the external walls of rich Norman buildings; and some of the arches which composed them were often pierced for windows. In small churches where there was no tower the western gable of the nave was surmounted by a gable-finished bell-cot, either single or double, as at Adel Church, Yorkshire. At Stoke Orchard Church, Gloucestershire, the eastern gable of the nave is surmounted by a Norman bell-cot for a single bell.

Early in the style the PIERS which supported arches between the nave and aisles, were (with some

exceptions, as in the crypts beneath the cathedrals of Canterbury and Worcester, where they are comparatively slender) very massive and plain, sometimes perfectly square, as in Bakewell Church, Derbyshire, which is the most ancient form, but generally cylindrical, of which latter form most of the piers in country churches will be found to be. Sometimes we meet with a square pier with rectangular nooks, or recesses at the angles; and in large churches Norman piers have frequently one or more semicylindrical pier shafts attached, disposed either in nooks or on the face of the

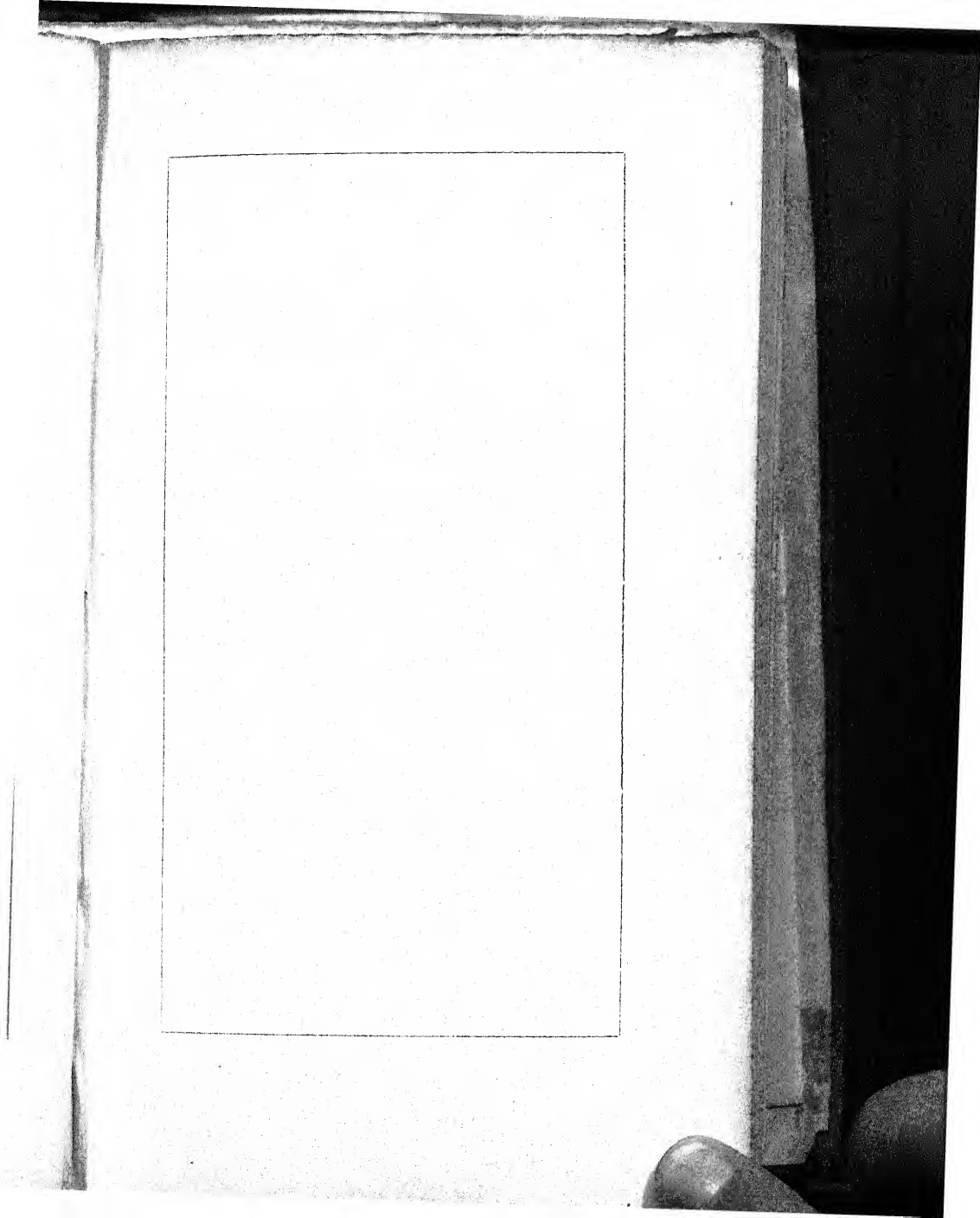


Pier, Norwich Cathedral.

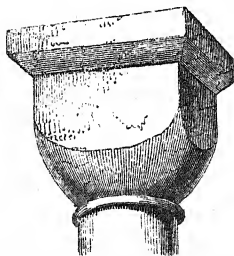
pier. We meet occasionally with octagonal piers, as in the cathedrals of Oxford and Peterborough, the conventual church at Ely, and the ruined church at Buildwas Abbey, Salop; we find them also, though rarely, covered with spiral or longitudinal flutings, as at Norwich Cathedral, and Durham Cathedral; and Dumfermline Abbey Church, Scotland; with the spiral cable moulding, as in

the crypt of Canterbury Cathedral; and encircled with a spiral band, as in the ruined chapel at Orford, Suffolk; and in some instances they are covered with ornamental mouldings. The common base moulding of the Norman cylindrical pier resembles in form or contour a quirked ovolo reversed, and this is set on a square shallow plinth, on the four angles of which we sometimes meet with an ornament like a tongue; but many Norman base mouldings are different and bear a greater or less affinity to those of the Tuscan and other classic orders.

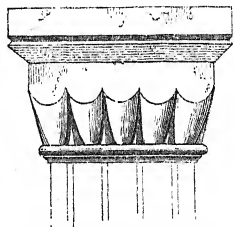
The general outline and shape of the common CAPITAL in the Norman style may be described as formed from a cubical mass, the lower part of which is rounded off with a contour resembling that of an ovolo moulding, whilst the face on each side of the upper part of the capital is flat, and it is often separated from the lower part by an scalloped edge; and where such division is formed by more than one scallop, the lower part is channelled between each, and the spaces below the scalloped edges are worked or moulded so as to resemble inverted and truncated semicones. Besides the plain capital thus described, of which instances with the single scalloped edge occur in the crypts beneath the cathedrals of Canterbury, Winchester, and Worcester, and with a series of scalloped edges, or what would be heraldically termed *invected*, in many of the capitals of Norwich Cathedral and elsewhere, an extreme variety of design in ornamental acces-



NORMAN CAPITALS AND BASES.



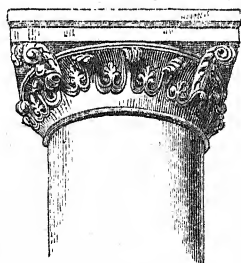
Crypt, Worcester Cathedral.



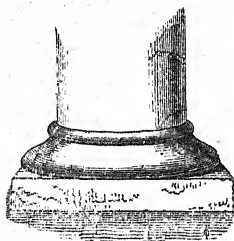
Winchester Cathedral.



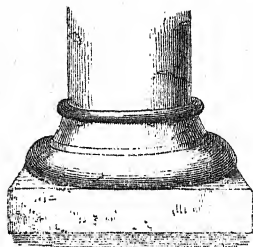
St. Peter's, Northampton.



Oxford Cathedral.

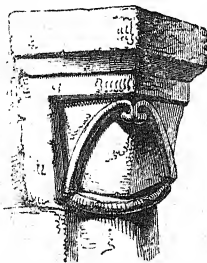


Crypt, Winchester Cathedral.



Norwich Cathedral.

series prevails, the general form and outline of the capital being preserved ; some exhibit imitations, to



Ryton, Warwickshire.

a certain extent, of the Ionic volute and Corinthian acanthus, or are covered with foliage and other ornaments ; whilst on many, figures of men and women, single or grouped in different attitudes, are rudely sculptured in relief. These sculptures were sometimes executed

at a period subsequent to the completion of the original work, and in the capitals of the piers which support the early Norman vaulting in the crypt under the choir of Canterbury Cathedral, we not only find specimens of the plain Norman capitals with flat faces and single scalloped edges left in their original form, but also capitals altered from their pristine appearance and covered wholly or partially with sculpture in different stages of completion, some in an incipient state, some partly worked out, and others entirely finished. These sculptures appear to have been executed on the restoration of the Cathedral after the fire, A. D. 1174. The Norman capitals generally finish with a plain square abacus moulding, with the under edge simply bevelled or chamfered ; sometimes a slight angular moulding occurs between the upper face and slope of the abacus, and sometimes the abacus



alone intervenes between the pier and the spring of the arch. There are also many round caps to Norman piers, as for instance those in the nave of Gloucester Cathedral, but they are mostly late in the style.

Though we find the early and plain semicircular **PIER ARCH** in the interior of Norman churches sometimes exhibits a single intrados or soffit only, as on the arches which support the vaulted stone galleries at the ends of the transepts of Winchester Cathedral, the nave and chancel arch in the tower of Wolston Church, Warwickshire, in the arches of the nave of Bakewell Church, Derbyshire; and the chancel arch of Tickenham Church, Somersetshire; and thus approximates in form the simple arch of the Anglo-Saxon style; this is not generally the case, for the arch usually exhibits a double soffit or intrados, and is composed of a sub-arch recessed within an outer arch, the face of which is flush with the wall it tends to support. The edges of this double-faced or concentric arch are rectangular, and without mouldings; and this plain work may be considered in general as indicative of being early in the style. The church of Brigstock, Northamptonshire, contains, in juxta-position with the single-soffited Anglo-Saxon arch, a plain and early Norman one; this on the side of the nave exhibits the double face and recessed intrados with rectangular edges, whilst on the side of the aisle it presents a single face only, flush with the wall. Plain semicircular arches recessed on one side only, as in Brassington

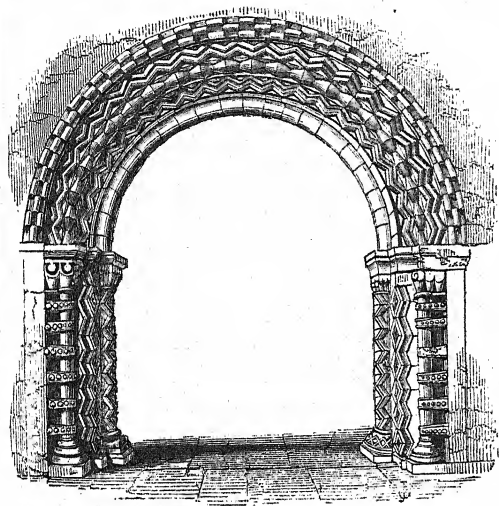
Church, Derbyshire, are not uncommon. Other examples of the plain recessed, or double-faced Norman arch, occur in the abbey church at St. Alban's, rebuilt by Abbot Paul, A.D. 1077; in the north transept of Winchester Cathedral, rebuilt by Bishop Walkelyn, A. D. 1079; in the abbey church, Shrewsbury; in the churches of Bickenhill and Cubington, Warwickshire; and in numerous other conventual and parochial churches. In the Priory church, Great-Malvern, Worcestershire, the piers of the nave, consisting of huge cylindrical Norman columns with circular cappings, support plain double recessed or triple-faced semicircular arches, which are thus recessed on both sides. Plain double recessed semicircular arches also occur in St. John's Church, Chester. Sometimes the intrados of these plain arches were at a subsequent period ornamented with such mouldings as the zig-zag and others, which could be worked upon the surface, and we occasionally meet with a range of arches the decorating the faces of which in this manner has been commenced but not completed. Late in the style we find the faces, as also the soffits of the arches, enriched with the zig-zag, round, and other mouldings and ornaments, which appear to have been worked in the block before the arch was constructed. The two Norman arches which separate the nave from the north aisle of Wittering Church are differently ornamented; the face and under-edge of one is, on the side of the nave, covered with the lozenge moulding, with a projecting hood mould-

ing over the intrados, whilst the other arch on the same side is covered with the zig-zag and star ornament, but on the side facing the aisle, the fronts of these arches are perfectly plain. This, not uncommon arrangement, occurs also at St. Margaret Cliff, Kent; and in other churches.

Pier arches, richly decorated with the zig-zag, lozenge, and other mouldings, occur in St. Peter's Church, Northampton, and Steyning Church, Sussex. At a still later period in the style, we meet with arches having a series of round or roll mouldings on the faces and soffits; as, for instance, those in the choirs of the Cathedrals of Oxford and Durham; and sometimes the roll, together with the zig-zag and other mouldings, were employed to embellish the faces of pier arches, as in the conventual churches of Romsey, Hants, and of Melbourne, Derbyshire.

Great pains seem to have been bestowed on the chancel arch, (that is, the large arch which separates the nave from the chancel,) the west side of which was sometimes deeply recessed and highly enriched with a series of ornamental mouldings, and the archivolt sprang from shafts either plain, or twisted, or variously ornamented. Fine and rich specimens of the chancel arch occur at Tickencote, Rutland, which is very massive, and recessed in five divisions; Barfreton, Kent; Iffley, Oxfordshire; Stoneleigh, Warwickshire; where the arch is enriched with the round, zig-zag, double cone, and billet mouldings, and the jambs are also covered with ornaments; and in numerous other churches.

In Winchester Cathedral and Romsey Abbey Church, we have examples of what is called the stilted or horse-shoe arch, which is where the curvature of the arch does not spring immediately from



Chancel Arch, Stoneleigh Church, Warwickshire.

the capitals or imposts of the piers, but the extreme points of the semicircle are continued straight down below the spring of the curve before they rest on the imposts, thus giving the idea of an arch stilted or raised, and somewhat approximating in form that of a horse-shoe. This kind of arch seems to have originated from the difficulty of vaulting spaces of unequal sides with transverse arches of the same

curve. Flat segmental arches are sometimes met with, as those of singular character in the crypt of Gloucester Cathedral.

Specimens of VAULTING with stone are perhaps more numerous in the Anglo-Norman than in any other style; they are chiefly preserved in crypts, over the aisles of cathedral and conventual churches, and over the chancels of some small Norman churches. The builders of the twelfth century appear to have been imperfectly versed in the art of vaulting over spaces of great width, and this difficulty which the semicircular arch, even when stilted, was so ill adapted to accomplish, the pointed arch at a subsequent period, in all its various forms, from acute-pointed to obtuse, easily overcame.

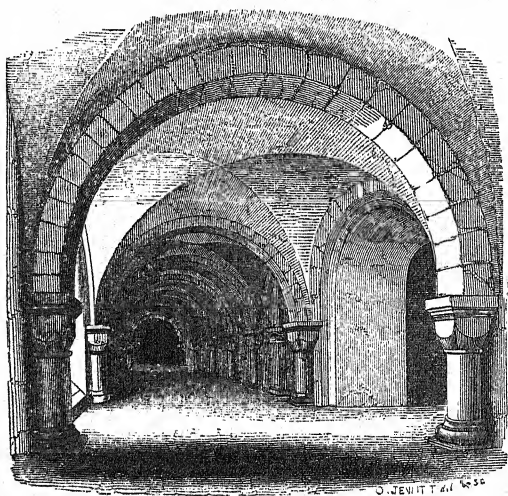
The difficulties thus met with in vaulting large spaces may account for the extreme narrowness of the aisles of many Norman churches; and although in small churches these were not vaulted, the same proportion was retained. Over the vaulting of the aisles in large churches was the *triforium*, and between the vaulting and outer roof of the chancel in small churches is, in some instances, a small loft or chamber, as over the early Norman chancel of Darent Church, Kent; the chancel of St. Peter's in the East, Oxford; and that of Easton Church, Hants, the original high pitched roof of which has been lowered, and the loft destroyed; this is the case also at Stewkley Church, Bucks. The earliest instance we perhaps meet with in this country of a large space vaulted over without intervening support,

occurs in the choir of Canterbury Cathedral, rebuilt after the fire, A.D. 1174, by William of Sens, who commenced his work in the following year.<sup>1</sup>

We sometimes meet with the plain trunk-headed vault springing, not from insulated piers or supports at intervals, but, from continuous parallel walls, as in the ruins of the Norman castle at Sherborne, Dorsetshire, where the vaulting is formed of small pieces of rag-stone, about the size of bricks wedged together over a centering of a segmental form, and then covered on the under side with plaster, the space thus vaulted being eight feet six inches in width. The general mode of vaulting adopted by the Norman builders was, however, of the kind most fitly to be applied to a quadrangular space intended to be covered by a vaulted roof of stone springing from insulated or attached piers. The bays were generally either squares or parallelograms, though sometimes the shape was not rectangular, as in the circular aisle which surrounds the tower of the church of St. Sepulchre, Cambridge; each bay was divided into four concave vaulting cells by diagonal

<sup>1</sup> Abroad we find large spaces with semicircular Norman vaulting at a somewhat earlier period. In the conventual church of St. George de Boscherville, in Normandy, the vaulting of the choir is Norman, each bay occupies a space measuring twenty-eight feet, the width of the choir, by thirteen feet, and is divided into four cells by diagonal groins without ribs. In the church of St. Etienne, at Caen, the early antiquity ascribed to which may perhaps be doubted, the nave is covered with late Norman vaulting, each bay being divided into six cells by diagonal and transverse groining ribs.

and intersecting groins, thus forming what is called a quadripartite vault. Early in the style the edges of the diagonal groins appear without ribs or mouldings; at an advanced stage they are supported by square-edged ribs of cut stone; and late in the style the groining ribs are faced with round or cylinder mouldings. They are sometimes also pro-



Crypt, Canterbury Cathedral.

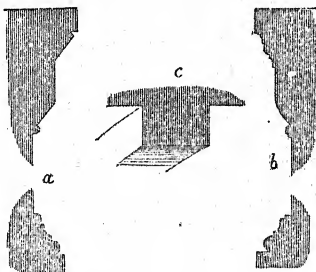
fusely covered with the zig-zag mouldings, and other ornamental details. In the more ancient specimens of Norman vaulting we find plain semi-circular-headed arches of cut stone of a single sweep, with square edges, carried from pier to pier

in a rectangular direction to each other, the space included between four of these arches placed rectangular-wise, was then covered with a shell of rubble work on plain diagonal groins, without rib mouldings, simply intersecting each other, and thus forming a quadripartite vault.

Instances of early Norman vaulting thus constructed appear in the crypt at Westminster Abbey, supposed to be a portion of the church erected by Edward the Confessor, A.D. 1065; in the crypt beneath Canterbury

Cathedral, probably constructed by Prior Ernulph,<sup>m</sup> between A.D. 1096 and A.D. 1107; in the crypt of Winchester Cathedral, commenced by bishop Walkelyn, A. D. 1079; and in the crypt of Worcester Cathedral, constructed by bishop Wulstan, A.D. 1084.

The crypt under the eastern part of Gloucester Cathedral, constructed by abbot Serlo, A. D. 1089, is singular from the low segmental and elliptic



Details of Crypt, Canterbury Cathedral.

- a Capital and base, north side.
- b Capital and base, south side.
- c Transverse Arch.

<sup>m</sup> William of Malmesbury, *de gestis Pontificum*. *Scriptores apud Saville*, p. 133. It is not however very clear whether this crypt was constructed by Archbishop Lanfranc or by Prior Ernulph or Prior Conrad.



shape of the transverse arches, an expedient arising from the quadripartite vaulting which is here exhibited of parallelograms with simple diagonal springers. In the chancel of Darent Church, Kent, is a plain and early specimen of a Norman quadripartite vaulted ceiling, formed by simple intersecting diagonal groins without ribs on the edges, and springing at once from the face of the wall without resting on any projecting impost. Another ancient specimen of Norman vaulting without rib mouldings on the groins, occurs in the aisles of the choir of Norwich Cathedral, commenced by bishop Herbert, A.D. 1096. Square-edged ribs on the groins of the vaulting appear in the chancel of Elkstone Church, Gloucestershire, and these spring from corbels projecting from the angles of the walls.

The aisles of Peterborough Cathedral, constructed between A.D. 1117 and A.D. 1140, exhibit the later Norman mode of vaulting with cross springers supported by ribs faced with the round or cylinder moulding. The late Norman crypt under York Cathedral, constructed by Archbishop Roger, A.D. 1171, displays bold rib mouldings on the faces of the diagonal groins. The vaulting of the aisles and retro-choir, Romsey Church, Hants, displays groins faced with the cylinder or round rib mouldings, and the apsidal chapels are vaulted in a similar manner. In the vaulting of the chapter house, Bristol Cathedral, erected about the middle of the twelfth century, the ribs of the groins are decorated with the zig-zag and other ornamental mouldings; the ribs

of the vaulting of Iffley Church, near Oxford, and of the chancel of St. Peter's in the East, Oxford, are likewise thus covered. So also are the ribs of the groins, which spring from corbels, and not from piers, in the small but rich and interesting apsidal church of Dalmeny, in Scotland.

Sometimes we find the original design for vaulting the chancels of small churches to have been commenced and left unfinished, as at Beaudesert Church, Warwickshire, and Avington Church, Berks. In the former, at the eastern angles of the chancel, are two semihexagonal attached shafts with sculptured capitals, and attached to the north and south walls, about the middle, are two semicylindrical shafts with ornamented capitals, from which apparently the groined roof was intended to spring. A similar arrangement may be found at Avington, except that at the eastern angles of the chancel projecting corbels are used as imposts, and here the springing of the vault has even been commenced.

WOODEN ROOFS of Norman construction, as may be supposed, are not numerous. The only example that can here be pointed out is that of the nave, Peterborough Cathedral, which is covered with a flat boarded ceiling painted with figures, which, in design, costume, and stiffness of attitude, resemble those we meet with in illuminated drawings of the twelfth century, to which period the date of this ceiling is ascribed: within the last few years it has been repaired, and the figures carefully restored after the original paintings. The old choir of Can-

terbury Cathedral had also, before the fire, A.D. 1174, as we learn from Gervase, a cotemporaneous writer, a painted wooden ceiling.

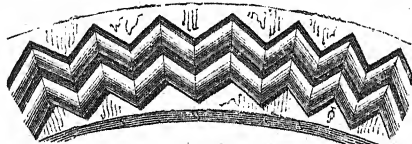
The ORNAMENTAL MOULDINGS used in the decorative details of this style were numerous, though of a peculiar description; and they appear, in some instances, after additions, worked on the originally plain and unornamented surface of the masonry; but in most cases they were evidently worked on block before construction. Amongst these mouldings the most common is the chevron, or zig-zag, which is as frequently found duplicated, triplicated, or quadrupled, as single. Sometimes we find the zig-zag reversed. An early instance of the incipient zig-zag occurs in the east window of Darent Church, Kent.<sup>n</sup> We also find the indented or trowel point. The billet; the prismatic billet; the alternate billet; the square billet, or corbel bole, used for supporting a blocking-course. The double cone. The fir cone. The pellet, or stud. The lozenge. The cable. The chain. The astorite, or star. The medallion. The cat's-head. The beak-head. The bird's-head. The nail-head, (from which the tooth-moulding of a later period may have been derived). The embattled. The dovetail. The semihexagonal. The nebule, (chiefly used under a parapet). The hatched or saw-tooth. The studded trellis. The diamond frette. The scalloped, or invected. The reticulated. The rose. The patera. The circular arched. The twining stem, and others. Of unbrown

n See page 111.

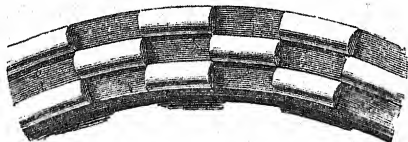
NORMAN ORNAMENTAL MOULDINGS.



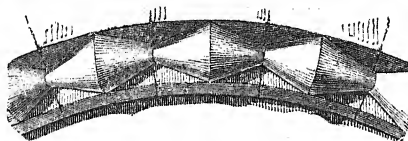
1. Indented. Stoneleigh, Warwickshire.



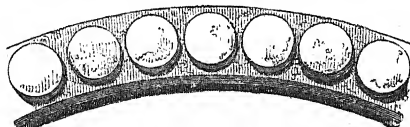
2. Zig-zag. Iffley, Oxfordshire.



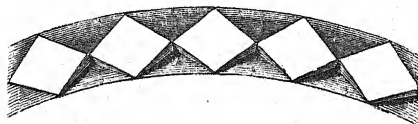
3. Alternate Billet. Stoneleigh, Warwickshire.



4. Double Cone. Stoneleigh, Warwickshire.

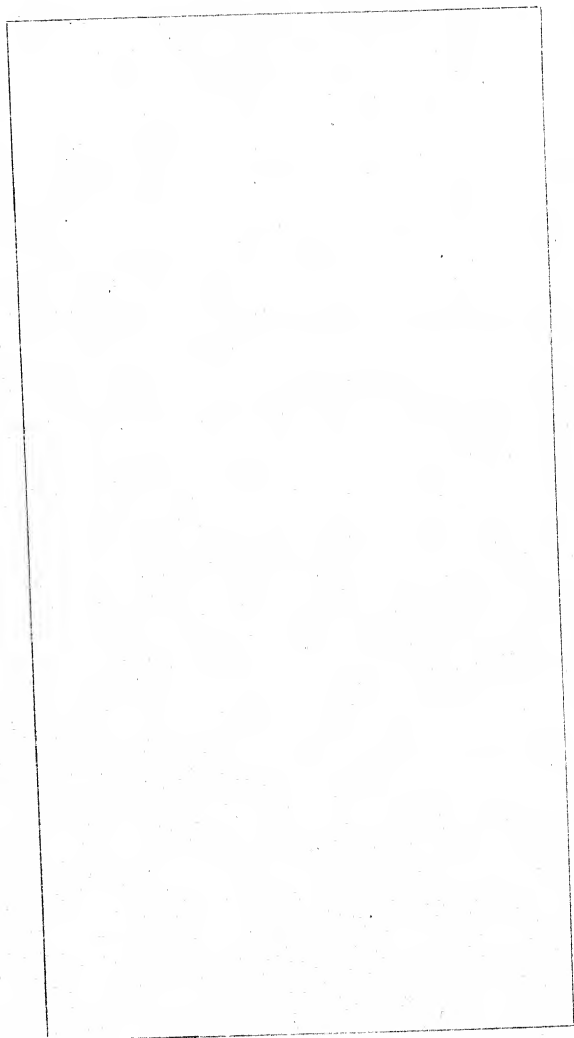


5. Pellet. Stoneleigh, Warwickshire.

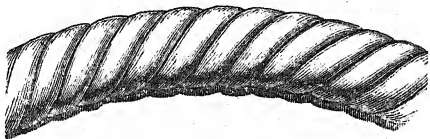


6. Lozenge. Essendine, Rutland.

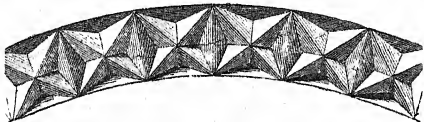
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NORMAN ORNAMENTAL MOULDINGS.



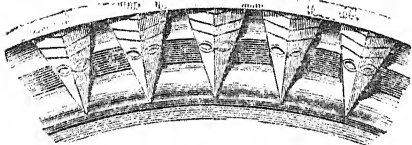
7. Cable. Fritwell, Oxfordshire.



8. Star. Stringham, Norfolk.



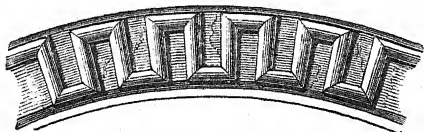
9. Medallion. Iffley, Oxfordshire.



10. Beak-Head. Steetley, Derbyshire.



11. Nail-Head. St. Ethelred's, Norwich.



12. Embattled. Lincoln Cathedral.

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ken continuous mouldings, the round, half, or three-quarter cylindrical are, late in the style, a common feature. We also occasionally meet with the incipient dog-tooth, an ornamental moulding more particularly belonging to the early English style, as at the Church of St. Margaret Cliff, Kent.

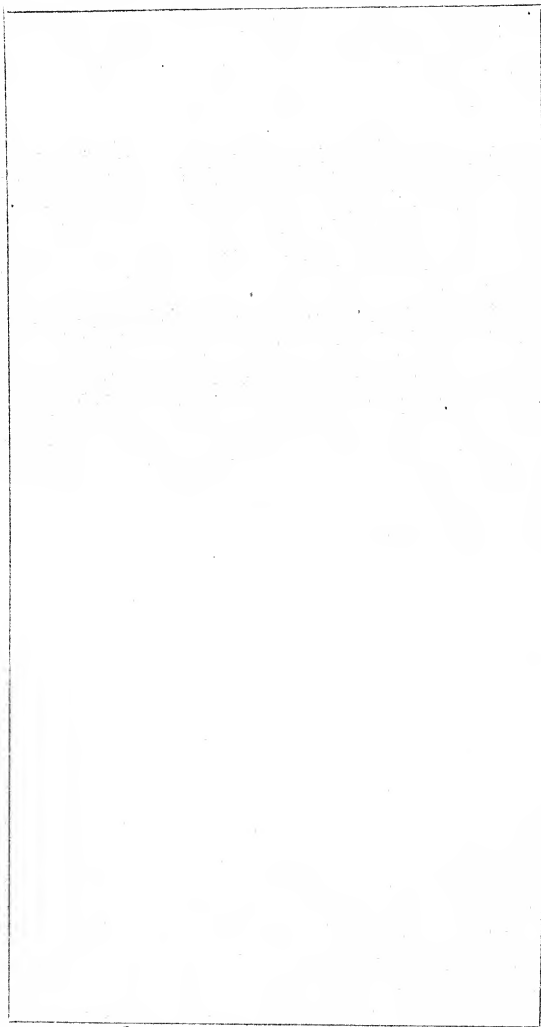
A considerable difference may be observed in the general character and appearance of the early and late examples of Norman Architecture. Early in the style the buildings are characterized by their simple massiveness and plain appearance; the doorways, windows, and arches being generally devoid of ornament. The crypt under the choir of Canterbury Cathedral, the supposed work of Prior Ernulph, between A. D. 1096 and A. D. 1107; the crypt and transepts of Winchester Cathedral, built by Bishop Walkelyn, between A. D. 1079 and A. D. 1093; the plain Norman work of the abbey church of St. Alban, built by Abbot Paul, between A. D. 1077 and A. D. 1093; and the north and south aisles of the choir of Norwich Cathedral, the work of Bishop Herbert, between A. D. 1086 and A. D. 1101, may be enumerated as examples of plain and early Norman work.

In buildings late in the style we find ornamental detail to prevail more or less, sometimes in great profusion, and numerous half and three-quarter cylindrical mouldings appear on the faces and edges of arches and vaulting ribs. The chapter house of Bristol Cathedral, which seems to have been a portion of the original buildings founded A. D. 1142,

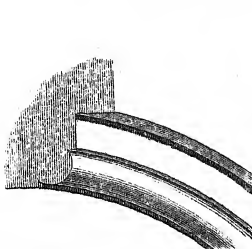


and constructed within a few years after, displays much ornamental detail in the zig-zag, trellis, and other mouldings, which appear on the arches of the arcades round the wall and on the groining ribs of the vaulting, whilst the arches of the vestibule are faced with round mouldings, and spring from clustered Norman piers. Peterborough Cathedral, a fine Norman conventual church, built by abbots Waterville and Benedict, between A.D. 1155 and A.D. 1193, exhibits numerous ornamental details and mouldings in the arches, and the groins of the vaulting of the aisles, both of the nave and transepts, are faced with round mouldings; the Galilee, Durham Cathedral, built by bishop Pudsey, A.D. 1180, contains pier arches enriched both on the faces and soffits with the chevron or zig-zag moulding. There are many intermediate gradations between the extreme plain and massive work of early date and the highly enriched and elongated proportions of the later period; and a gradual diverging into that style which succeeded the Norman may be observed.

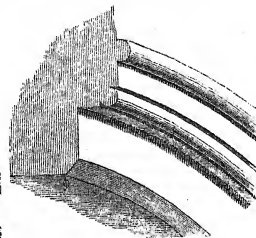
Independent of the notices relating to the erection of churches or particular portions, handed down by the ancient monkish historians, or preserved in monastic records; inscribed stones or tablets commemorative of the dedication of churches in the twelfth century are occasionally to be met with. Of such is that over the chancel door of Castor Church, Northamptonshire, bearing the following inscription in



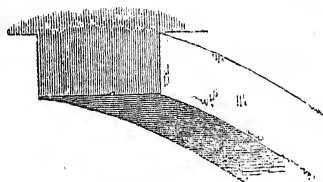
MOULDINGS AND RIBS.



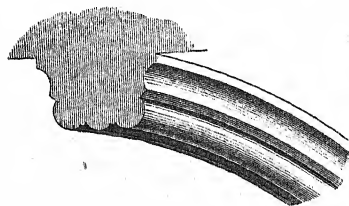
Window, Stanton Harcourt.



Door, Cumnor, Bucks.

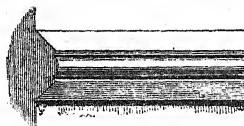


St. Peter's, Oxford.

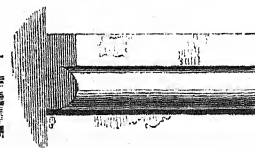


Steetley, Derbyshire.

STRINGCOURSES.



St. Peter's, Northamptonshire.



Dorchester, Oxon.

raised letters, with the exception of the terminal numerals in Italics, which are incised ;

XV̄ KL̄  
 MAI DEDICA  
 TIO - HVI ECLE  
 AD MC XXIIII.

At the Temple Church, London, is or was an inscribed stone shewing the dedication of that church to have taken place A.D. 1185. On one of the massive Norman piers of Clee Church, Lincolnshire, the body of which church is late Norman, is the following inscription cut in a square compartment sunk level so as to form a tablet ; and the date A.D. 1192, exactly agrees with the late Norman style in which the piers and arches are constructed :

II ECCLIA DEDICATA FIT  
 IN HONORE SCE, TRINITATIS  
 ET SCE MARIE V̄ III N MARCI  
 A DNO HVGONE LINCOLNI  
 ESI EPO ANNO AB ICARNACI  
 ONE DNI MCXCII +  
 TEPORE RICARDI REGIS.º

The sculptured art of the Anglo-Norman era is most conspicuously displayed on the portals of churches ; Norman sculpture, in its representation of the human and animal form, was, up to the close of the twelfth century, regarded chiefly as a mere decorative accessory, subordinate to the general features of architectural design, and employed in conjunction with ornamental mouldings and details ; in many instances, however, it was applied for the

º This inscription is by no means accurately engraved in Pegge's Sylloge.

purpose of symbolism. It consequently did not stand forth in that insulated and definitive position it afterwards assumed.

The Norman sculptors seem rather to have aimed at executing much than in endeavouring to attain proficiency. Besides the tympana of doorways, their sculptures appear on the capitals of columns and around fonts, the latter indeed, of a square or cylindrical shape, so covered constitute a numerous class. It was perhaps in imitation of the rude sculptures of Roman art to be found in this country, that Norman builders were oftentimes induced to repeat or duplicate a single figure, whether of a nondescript species or known form, on the same plane, in the attitudes heraldically termed "combattant and adorsed," such figures being sometimes represented as regardant. But notwithstanding a certain rude and conventional style, both in design and execution, more or less prevalent in all basso relievos of Norman sculpture, from the conquest to the close of the twelfth century, a gradual, though not very perceptible, progression in art may on close investigation be traced, and in these early works the later designs generally evince a better knowledge of composition and execution than those of a more ancient date, and some evidently belong in style to the Byzantine school of Sculpture of that period.<sup>p</sup>

<sup>p</sup>The sculptured corbel heads in the Norman Hall, Oakham Castle, and the small sculptured figures over the piers, are as works of art very superior to the sculpture generally of the twelfth century. The heads appear to have been taken from the life as portraits.

The tympanum of the north doorway of Barton Segrave Church, Northamptonshire, exhibits an early and excessively rude specimen of sculpture in low relief; and around the font of Darent Church, Kent, under a series of eight semicircular arches, are figures very rudely executed, representing in one compartment the ancient ceremony of baptism by total immersion; in another, David playing on the harp; in a third, a sagittary regardant shooting with a bow and arrow; in a fourth, a gryphon segreant; in a fifth, a lion rampant; and three other curious designs. In the tympanum of a Norman doorway, Quennington Church, Gloucestershire, is represented the descent of our Saviour into hell. Amongst other legendary representations the tympanum over the south doorway of Hognaston Church, Derbyshire, exhibits in rude and low relief the figure of a man clad in a tunic, with a pastoral staff, on one side of whom is the Agnus Dei bearing a cross, on the other a pig, two dogs, and a cow or calf, or other animals, apparently commemorative of some local legend.

The sculptures round the font in the cathedral at Winchester portray a legend, and are in other respects interesting from the representation of the early episcopal mitre and costume; the sculptures, however, are rude though elaborate. Two of the sides of the font of East Meon Church, Hants, which in design corresponds with that at Winchester, display in sculptured relieves the creation of man, the formation of Eve from Adam's rib, the temptation,

and the expulsion from Paradise, but the figures are designed without any regard to proportion, the heads being one third of the size of the body. These sculptures are rudely though elaborately executed, the material of the font being, like that at Winchester, of black marble or touch. The sculpture round the font of Coleshill Church, Warwickshire, representing our Saviour on the rood, with the blessed Virgin and St. John in one compartment, and the four evangelists in their human form in others, remind us of the Byzantine school, to which they closely approximate. On the font of Castle Frome, Herefordshire, are sculptured in bold relief the four evangelistic symbols, an Angel, a Lion, a Calf, and an Eagle, and the baptism of our Saviour in the river Jordan, St. John being represented with a maniple, and above the head of our Saviour is a hand emerging from a cloud, the symbol of the Almighty Father.

Of symbolical representations we have a curious sculpture in the tympanum of a Norman doorway at Ruerdean Church, Gloucestershire, representing the conquest of St. George over the dragon,<sup>q</sup> a legend, like that of St. Christopher, perfectly symbolical in its meaning; St. George appears on horseback clad in a tunic closely girt about his waist, and a flowing

<sup>q</sup> These symbolical sculptures of St. George must not be confounded with those of St. Michael; of whom Durandus in treating "*De picturis et imaginibus, &c.*" observes, *Quandoque etiam circumpingitur Archangelus Michael draconem suppeditans juxta illud Joannis, factum est prælium in celo Michael cum dracone pugnabat.*—Rat. Div. Off. lib. i.

pallium or mantle; he wears a pointed helm but without a nasal, his toes are turned downwards, and the pryck spur is affixed to the right heel; in his right hand he grasps a lance, with which the dragon, in the shape of a wingless serpent, is in the act of being transfixed; the composition exhibits a better mode of grouping than ordinary.<sup>r</sup> In the north porch of Hallaton Church, Leicestershire, built up into the wall, is a Norman tympanum sculptured in low relief, and representing the combat of St. Michael with the dragon. St. Michael is arrayed in loose drapery, and his wings are outstretched; in his right hand he holds a spear, in the

r In these small sculptured figures of armed warriors, the details of the body armour are rarely so defined as to enable us to ascertain the particular kind of armour intended to be represented. This may in many instances have been occasioned by the abrasion of the surface of the sculptured work caused by time and exposure to the weather: but on one of the capitals of the chancel arch Steetley Church, Derbyshire, is sculptured a small figure of St. George on foot, only seven inches high, combatting the dragon, holding in his left hand a kite-shaped shield, in his right hand a sword. He is represented as wearing on his head the conical nasal helm, whilst his body armour consists of a broigne or tunic, and chausses, of that kind of armour called trellised, *un Broigne trelee*, the crossed diagonal lines representing which are very distinct. In front of the chapter house of the abbey of St. George, Bocheville, Normandy, is a procession sculptured with small figures; some of these figures are in armour, and appear in conical helms and tegulated hawberks, or tunics covered with little square plates or laminæ of iron overlapping one another like tiles. These are the only two instances I have met with of body armour of the twelfth century being accurately defined in sculptured work. In both cases the figures thus armed appear without surcoats, though in the latter. some other armed figures in the procession have long surcoats over the armour.

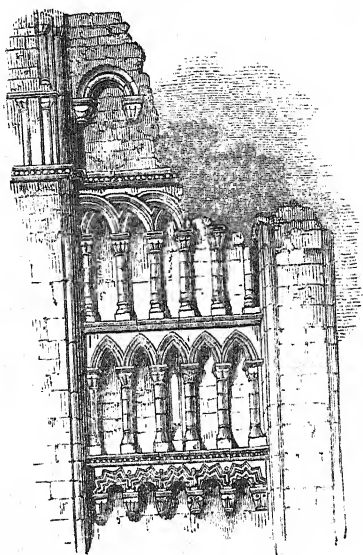


act of transfixing the dragon, in his left is held an orbicular-shaped shield. The design of this sculpture in merit exceeds the execution. The evangelistic symbols at Adel Church have been before alluded to. Some of the earliest sepulchral effigies of ecclesiastics of episcopal rank are represented in the act of treading a dragon underfoot, as illustrative of the triumph of the church. In medallion sculptures we often meet with zodiacal designs, and there are no few specimens of Norman sculpture in relief of grouped figures at present inexplicable, though to many a meaning may be assigned.<sup>s</sup>

<sup>s</sup> Although in the numerous sculptures of Norman art in the tympana of doorways, and in the recessed niches in the walls, which sometimes appear over them, we not unfrequently meet with the effigy of our Lord, either in his proper human form as the "one Mediator between God and man," or symbolically represented under the type of a lamb, bearing a cross, as "the lamb of God which taketh away the sins of the world;" also, as on the wall of Romsey Abbey Church, Hants, extended on the cross, with a hand, the symbol of the Almighty Father, issuing from a cloud above, but without any accompanying figures; so too, as on the font at Coleshill, and on the west wall of Headbourn Worthy Church, Hants, are the rood or crucifix with the figure of St. Mary and St. John on each side at the foot. We learn from Gervase of Canterbury, a writer of the twelfth century, that the rood with those attendant images was not then uncommon; but we rarely find at this early period the image of St. Mary bearing in her arms the infant Christ, or occupying a position over the entrance into a church or elsewhere, which in the fourteenth and fifteenth centuries, more especially during the latter period, we may observe her image to have possessed. Whether, or how far, the works of Cardinal Bonaventura, written in the thirteenth century, may have tended to a greater development in the relative worship, Hyperdulia, then paid to the Holy Virgin St. Mary, than was previously the case may be a question of conjecture. The reformed Anglican

The ecclesiastical structures of the twelfth century, though heavy and inelegant in design, are, in comparison with those of the thirteenth and following centuries, generally imposing; their extreme solidity, the numerous sculptures in low relief, and the peculiar ornamental details with which they abound, always render an examination of them highly interesting. The style is indeed hardly one to be chosen for imitation; it may, however, be regarded as the precursor of the advance towards perfection in medieval architecture, exhibiting that symmetrical arrangement in its constructive features which is generally found wanting in the rude remains of Anglo-Saxon architecture, and as affording the basis on which the yet undeveloped principles of architectonic skill were subsequently engrafted.

Church, whilst duly reverencing the memory of the blessed Mother of our Lord, has ever discountenanced even relative worship or intercessory prayer addressed to her, such worship being in no respect recognized by Holy Writ or by the teaching of the primitive Church, since during the four first centuries no satisfactory traces of such worship are to be found. As to the early sculptures, comparatively rare, in which the Blessed Virgin is represented otherwise than at the foot of the rood, a mutilated Norman sculpture in Basso relievo, in the wall under the great east window, York Cathedral, portrays her bearing in her arms the divine Infant; whilst worked up into the western wall of Pownhope Church, Herefordshire, is a semicircular Norman tympanum of the twelfth century representing the Blessed Virgin with the infant Christ in her arms, round the head of each figure is a circular nimbus bearing a cross, on one side is a lion, on the other an eagle, On the tympanum of a rich Norman doorway, Quennington Church, Gloucestershire, is a curious sculpture in relief representing the coronation of the Virgin surrounded by the evangelistic symbols.



Croxland Abbey Church, Lincolnshire.

## CHAPTER V.

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### OF THE SEMI-NORMAN STYLE.

To a period somewhat earlier than the middle of the twelfth century may be ascribed the first appearance of that change in the arch, which, in the thirteenth and two following centuries, became generally prevalent. The pointed arch, in its incipient state, exhibited a change in the form only,

whilst the details and accessories remained the same as before; and although this change gradually led to the early pointed style in a pure state, with mouldings and features altogether distinct from those of the Norman, and to the general, though not universal, disuse, in the early part of the thirteenth century, of the semicircular arch; it was for a while so completely intermixed, and prevailed more or less in conjunction with the pure Norman style without superseding it, as, from its first appearance to the close of the twelfth century, to constitute that state of transition in style, which is designated by the appellation of the SEMI-NORMAN.

On the origin of the pointed arch many conjectural opinions have been entertained, yet it still remains to be satisfactorily elucidated. Some would derive it from the east, and ascribe its introduction to the crusaders; some have maintained that it was suggested by the intersection of semicircular arches, which is frequently found in ornamental arcades; others have contended that it originated from the mode of quadripartite vaulting adopted by the Normans, the segmental groins of which, crossing diagonally, produce to appearance the pointed arch; whilst some imagine it may have been derived from that mystical figure of a pointed oval form, the *vesica piscis*.<sup>t</sup>

<sup>t</sup> The figure of a fish, whence the term *vesica piscis* originated, was one of the most ancient of the Christian symbols, emblematically significant of the word *Ichthys*, which contained the initial letters of the name and titles of our Saviour. The symbolic representa-

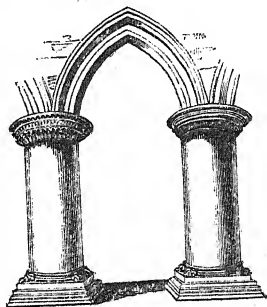
As to the general characteristics of this style, we find in large buildings massive cylindrical piers supporting pointed arches, above which are semicircular arches forming the triforium, as at Malmesbury Abbey Church, Wilts, or round-headed clerestory windows as at Buildwas Abbey, Salop. Sometimes we meet with successive tiers of arcades, in which the pointed arch is surmounted both by intersecting and semicircular arches, as in a portion of the west front of Croyland Abbey Church, Lincolnshire, now in ruins. The ornamental details and mouldings of this style generally partake of the late Norman character; the zig-zag and semicylindrical mouldings on the faces of arches appear to predominate,

tion of a fish we find sculptured on some of the sarcophagi of the early Christians discovered in the catacombs at Rome; but the actual figure of a fish afterwards gave place to an oval-shaped compartment, pointed at both extremities, bearing the same mystical signification as the fish itself, and formed by two circles intersecting each other in the centre. This was a most common symbol used in the middle ages, and thus delineated it abounds in Anglo-Saxon illuminated manuscripts. Every where we meet with it during the middle ages, in religious sculptures, in painted glass, on encaustic tiles, and on seals; and the form is yet retained on the seals of many of the ecclesiastical courts. Even with respect to the origin of the pointed arch, that  *vexata quæstio*  of antiquaries with what degree of probability may it not be attributed to this mystical form? It is indeed in this symbolical figure that we see the outline of the pointed arch plainly developed at least a century and a half before the appearance of it in architectonic form. And in that age full of mystical significations, the twelfth century, when every part of a church was symbolized, it appears nothing strange if this typical form should have had its weight towards originating and determining the adoption of the pointed arch.

though other mouldings are common. The abacus still retains the Norman character, but the capitals are frequently ornamented with foliage resembling that of the Early English style. We sometimes meet with specimens in the Semi-Norman style, in which such extreme plainness prevails that we are induced to ascribe such buildings to a very early date in the style. The arches, though once or twice recessed, have generally their edges square, by which they are distinguished from the plain double-faced arches of the succeeding century, which have their edges sloped or chamfered off. In late instances of this, we may observe in the details a gradual tendency to merge into those of the style of the thirteenth century, when the pointed arch having attained maturity, the peculiar features, decorative accessories, and sculptures of Norman character fell into disuse.

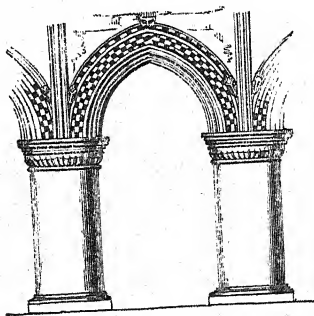
Amongst the structures which present examples of this style may be instanced the ruined church of Buildwas Abbey, Salop, founded A. D. 1125. In this edifice Norman features and details are blended with the pointed arch. The nave is divided from the aisles by plain recessed double-faced pointed arches with square edges and continuous hood mouldings over the external faces, springing from massive cylindrical piers with square bases and abaci; whilst the clerestory windows (for there is no triforium) are semicircular-headed. The general features of early Norman character, the absence of ornamental mouldings, and the plain appearance

this church exhibits throughout, perhaps warrant the presumption that it is the same structure men-



Semi-Norman Arch, Church of St. Cross.

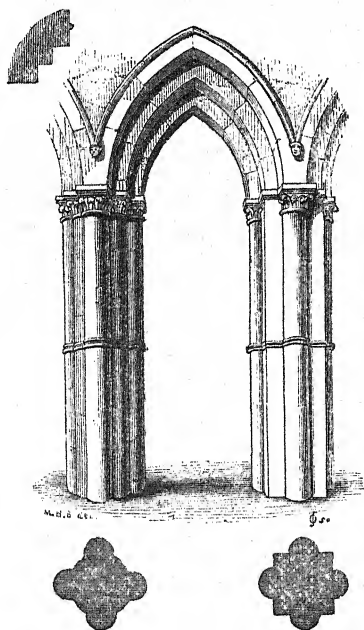
tioned in the charter of confirmation granted to this abbey by Stephen, A.D. 1138-9. The church of the hospital of St. Cross, near Winchester, presents an



Semi-Norman Arch, Abbey Church, Malmesbury.

interesting combination of semicircular, intersecting, and pointed arches, of contemporaneous date, en-

riched with the zig-zag and other Norman mouldings, but in appearance and detail is of much later date than the church of Buildwas Abbey, though the same early era has been assigned to each. St.



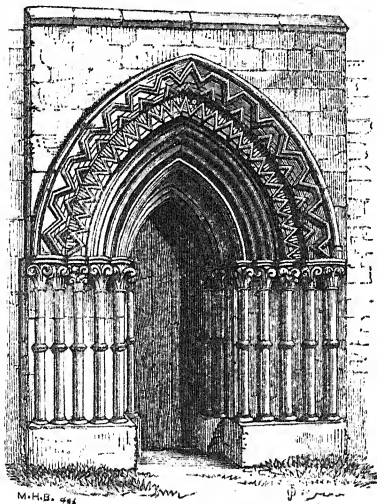
Arch, Rothwell Church, Northamptonshire.

Joseph's Chapel, Glastonbury, now in ruins, supposed to have been erected in the reigns of Henry the Second and Richard the First, is perhaps the richest specimen now remaining of the Semi-Nor-



man or Transition style, and is remarkable for the profusion and beauty of its sculptured detail, the combination of round and intersecting arches, and the close approach it presents in many points to the succeeding style. In the remains of Malmesbury Abbey Church, a Norman triforium with semicircular arches is supported by pointed arches which are enriched with Norman mouldings, and spring from massive cylindrical Norman piers. The nave of Fountains Abbey Church, Yorkshire, has on either side pointed arches springing from massive piers of Norman design, whilst the clerestory windows above are round-headed. The interior of Rothwell Church, Northamptonshire, has much of Semi-Norman character; the aisles are divided from the nave by four lofty, plain, and double recessed pointed arches with square edges, springing from square piers with engaged semicylindrical shafts on each side, and banded midway between the bases and capitals; the latter of which are enriched with sculptured foliage, and surmounted by square abaci. The west doorway is also of Semi-Norman character, the arch is pointed, the face enriched with the zigzag and semi-hexagonal mouldings, and the shafts of the jambs are banded and have capitals of stiffly sculptured foliage; this doorway is deeply recessed, and is set within a projecting mass of masonry resembling the shallow Norman buttress. The circular part of St. Sepulchre's, Northampton, one of the round churches, contains early pointed arches, with a single intrados or soffit, and the edges slightly

chamfered, which is sometimes the case; in other respects these arches are perfectly plain, and spring from Norman cylindrical piers. In the circular part of the Temple Church, London, dedicated A.D. 1165, each of the piers consists of four banded columns, approximating those of the Early English style of the thirteenth century; these support



West Doorway, Rothwell Church, Northamptonshire.

pointed arches, over which and continued round in front of the triforium is an arcade of intersecting semicircular arches; the clerestory windows above are round-headed. An arcade of early pointed flat-faced arches, enriched with the zig-zag moulding,

and displaying other features of Norman detail, decorates the interior of the chancel of Stoneleigh Church, Warwickshire. The chancel of Bloxham Church, Oxfordshire, contains some very curious and large pointed windows, with details of Norman character, the architraves being enriched with the beak-head, zig-zag, cable, and billet mouldings; the mullions in these windows appear to be insertions of the fourteenth century. In Little Snoring Church, Norfolk, is a curious doorway, in which a semicircular-headed arch appears under a pointed arch which is enriched on the face and soffit by a zig-zag bead moulding; this is included within a kind of horse-shoe arch consisting of a round and hollow moulding, and the latter is partly filled with sculptured foliage. In the little rude Church of Sutton Bassett, Northamptonshire, consisting of a nave and chancel only, the former 42 feet 6 inches, the latter 22 feet long, the division between the nave and chancel is formed by a double faced semi-Norman pointed arch with square edges and a hood moulding over, springing from engaged cylindrical piers, with sculptured capitals, and deep abaci, the intercolumniation being only five feet ten inches. The south doorway, St. Peter's Church, Henley, Suffolk, is pointed, and the architrave enriched on the face with the double zig-zag moulding, whilst the jambs, which are square, have the external edge slightly chamfered. The chancel arch, Morborne Church, Huntingdonshire, is of Semi-Norman character, pointed and faced with a round moulding, and the astorite or star

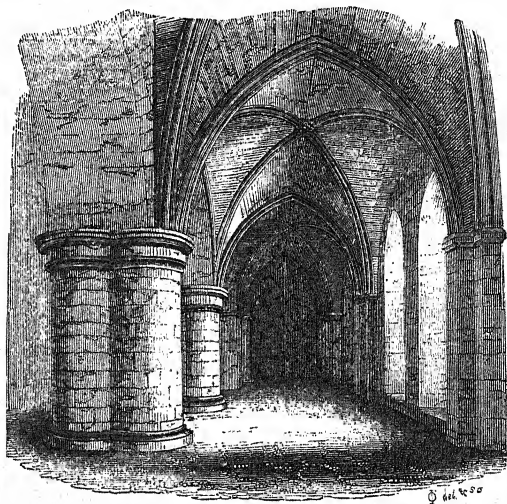
ornament. It springs from Norman piers with abaci covered with the trowel point. The chancel arch of South Cerney Church, Gloucestershire, is of this transitional style, pointed, recessed, and enriched on the outer face of the archivolt with the zig-zag moulding. In Cleeve Church, Gloucestershire, are some plain pointed arches in this style, springing from massive square piers without base mouldings. Part of the western front of the Abbey Church, Croyland, now in ruins, exhibits a fine example of this transition style. It consists of four tiers of arches, those in the lower (which have lost their shafts) are ornamented with a rich zig-zag moulding; the next have Norman capitals and pointed arches; the third tier is composed of intersecting arches, and the fourth, of which the head of one arch only remains, is of late Norman character, having only a single hollow and bold round moulding. The date of this piece of work is considered to be about A. D. 1163, or somewhat later.<sup>u</sup>

The front of the chapter house, Haughmond Abbey, Salop, is another specimen of this transition style. The general arrangement is Norman, and consists, as was usually the case in Norman chapter houses, of a rich semicircular-headed doorway, with a semicircular arch on each side, nearly as rich, containing a double window divided by a shaft, but the heads of these double windows exhibit the incipient pointed arch\*; the ornamental details and mouldings are also of a transitional character,

<sup>u</sup> See vignette at the head of this chapter.

with the exception of the sculptured effigies in the jambs with ogee canopies over, which were super-added in the fourteenth century.

Many other examples of this transition style are doubtless to be met with in other churches besides those which have been noticed, but such examples are always interesting, especially when they occur



Crypt, Canterbury Cathedral.

in immediate connection with the Norman style, as in a pointed doorway in the east cloister of Combe Abbey, Warwickshire, near the entrance into the Chapter house.

There is one fine specimen of this style which has been noticed by an author contemporaneous with

its erection, and by whom the date of it has been clearly authenticated; this is the eastern part of Canterbury Cathedral, consisting of Trinity Chapel, and the circular adjunct called Becket's Crown, with that part of the crypt which lies beneath. The building of these commenced the year following the fire, which occurred A. D. 1174, and was carried on without intermission for several successive years. Gervase, a monk of the cathedral, and an eye-witness of its re-edification, wrote a long and detailed



a



b

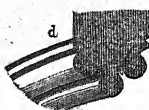
a Capital of pier.

b Base of pier.

c Rib moulding of transverse arch of groining.



d



e

d Rib moulding of diagonal arch of groining.

description of the work in progress, drawing a comparison between that and the more ancient Norman structure which was burnt. He does not, however, notice in any clear and precise terms the general adoption of the pointed and partial disuse of the round arch in the new building, from which we may perhaps infer they were at that period indifferently used, or rather that the pointed arch was gradually gaining the ascendancy.<sup>x</sup>

<sup>x</sup> In the faithful and circumstantial account which Gervase gives of the partial destruction of this cathedral by fire, A. D. 1174, and

Although some, with apparent reason, may object to the use of the term *Semi-Norman style*, as applied to that stage of transition formed by the pointed arch, on its first appearance, with mouldings and features of Norman character; also from its being contemporaneous with the pure Norman period, whose distinguishing characteristic is the semicircular arch, without any intermixture of the pointed, yet not absolutely superseding it; nevertheless it may be considered as a Transition style, combining the general form of the arch of one age with the details of a preceding one. We can nei-

its after-restoration, he seems to allude, though in obscure language, to the altered form of the vaulting in the aisles of the choir (*in circuitu extra chorum*); and his comparison, with reference to this building, between early and late Norman architecture is altogether so curious and exact as to deserve being transcribed:

“Dictum est in superioribus quod post combustionem illam vetera fere omnia chori diruta sunt, et in quandam augustioris formæ transierunt novitatem. Nunc autem quæ sit operis utriusque differentia dicendum est. Pilariorum igitur tam veterum quam novorum una forma est, una et grossitudo, sed longitudo dissimilis. Elongati sunt enim pilarii novi longitudine pedum fere duodecim. In capitellis veteribus opus erat planum, in novis sculptura subtilis. Ibi in chori ambitu pilarii viginti duo, hic autem viginti octo. Ibi arcus et cætera omnia plana utpote sculpta secure et non scisello, hic in omnibus fere sculptura idonea. Ibi columpna nulla marmorea, hic innumera. Ibi in circuitu extra chorum fornices planæ, hic arcuatæ sunt et clavatæ. Ibi murus super pilarios directus cruces a choro sequestrabat, hic vero nullo intersticio cruces a choro divisæ in unam clavem quæ in medio fornici magnæ consistit, quæ quatuor pilariis principalibus innititur, convenire videntur. Ibi cœlum ligneum egregia pictura decoratum, hic fornix ex lapide et tofo levi decenter composita est. Ibi triforium unum, hic duo in choro, et in ala ecclesiæ tertium.”—De Combust. et Repar. Cant. Ecclesiæ.

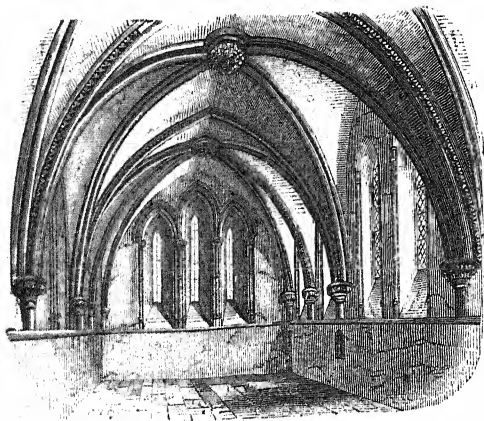


ther trace satisfactorily the exact period of the introduction of the Semi or Mixed Norman style, or even that of its extinction, nor have we perhaps any remains of this kind to which we can attribute an earlier date than those at Buildwas Abbey Church, included between A. D. 1130 and A. D. 1140: from that time it appears to have prevailed in conjunction or intermixed with the Norman to the close of the twelfth century, and probably somewhat later, for in many of the monastic structures then founded vestiges of it are apparent.



Sculpture, Glastonbury Abbey,





Kirkstead Chapel, Lincolnshire.

## CHAPTER VI.

### OF THE EARLY ENGLISH STYLE.

NOTWITHSTANDING the intervention of that stage of transition in Ecclesiastical Architecture, which has been treated of in the preceding chapter, the connecting links between the styles of the twelfth and thirteenth centuries are far less clearly developed than in any subsequent period of transition. For in the early part of the thirteenth century a style of architecture began to prevail in which not only was the form of the arch, with some few exceptions, pointed, but the heavy and distinctive features

of Norman architecture, whether constructive or merely decorative, appear to have been laid aside, and new forms, new combinations of mouldings, and new principles of construction brought into use, and an evident vertical tendency may be observed both in the general design and in detail, in all of which there is reason to imagine much was symbolically expressed, though, through the mist of ages, the symbolism is indistinctly discerned.

This style, designated the EARLY ENGLISH, prevailed generally during the thirteenth century. It is distinguished from the Norman and Semi-Norman styles by the semicircular-headed arch being almost discarded, and superseded by the pointed arch. But the semicircular arch was still sometimes used, as in the pier arches of the retro-choir, Chichester Cathedral, in the pier arches of the side chapels, Yarwell Church, Northamptonshire, which are semicircular and double-faced with chamfered edges; in the triforium of the choir, Whitby Abbey, Yorkshire, which consists of a series of semicircular arches, each comprising within it two pointed arches, and in doorway arches at Whitwell, Rutlandshire, and at Castor Church, Northamptonshire. The segmental arch, nearly flat, was also used in doorways.

In large buildings of this era, the lancet and the equilateral-shaped arch were prevalent, as in Westminster Abbey, where the lancet arch predominates, but in Salisbury Cathedral the equilateral arch is

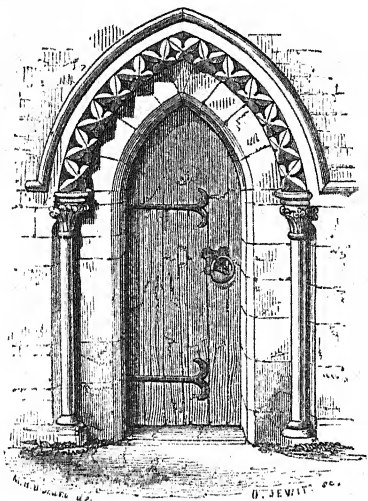
y See p. 27.

principally used; and in small country churches the obtuse-angled arch<sup>z</sup> is most frequently found. In large buildings the architrave is often faced with a succession of round mouldings and deep hollows, in which the tooth ornament is sometimes inserted, but in small churches the arches are generally recessed, and have merely plain chamfered edges. Sometimes arches of one style have at a subsequent period been altered to correspond in form with those of a later; thus the two westernmost arches of the nave of Worcester Cathedral have been altered from the original semicircular Norman form to that of the early pointed.

The small DOORWAYS of this style often have a single detached shaft on each side, with a bell-shaped capital either plain or covered with foliage, and the architrave consists of a few bold mouldings with a dripstone or hood over, the section of which is generally formed by a quarter round and a slope; either finished with a plain return, or with corbel heads, masks, or knots of foliage. The tooth ornament is sometimes used, either as a decoration in the architrave mouldings, or running up the angles of the jambs. Richer doorways have two or more detached shafts, sometimes banded at the sides, and architrave mouldings composed of numerous members, the most usual of which are the round and deep hollow. A plain and simple specimen appears on the south side of Baginton Church, Warwickshire. On the north side of the chancel of Tansor Church, North-

z See p. 31.

amptonshire, is an Early English pointed doorway, the architrave of which is enriched with the tooth moulding. Flore Church, Northamptonshire, has a doorway with shafts of grey marble at the sides, supporting an architrave enriched with the tooth ornament, and over this is a dripstone or hood-



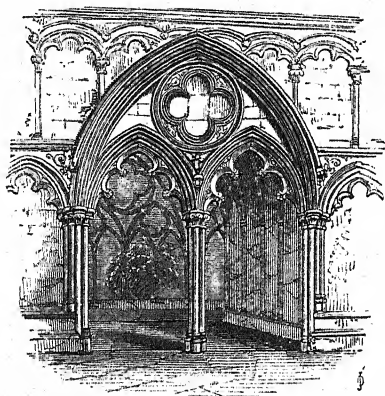
Flore Church, Northamptonshire.

moulding. At the south-west angle of the cloisters of Peterborough Cathedral is a very rich specimen with numerous architrave mouldings; within the pointed arch of this doorway is a semicircular arch, and the space between this and the inner mouldings of the pointed arch is filled with a blank quatrefoil

and sculptured foliage, the jambs being ornamented with the tooth moulding, and on each side are four detached shafts with plain but bold moulded capitals. A doorway in the ruined church of Lanark, North Britain, exhibits the round moulding with a fillet on the face, and the capitals (which are all that remain of two nook shafts) are richly sculptured. In Romsey Church, Hants, is a doorway of this style, the arch of which is obtusely pointed, the tooth ornament appears in the architrave, and on either side is a slender shaft of Purbeck marble, finished with a richly sculptured capital of stiff foliage. In the west front of the ruined church of Byland Abbey, Yorkshire, the principal doorway has a pointed trefoil arch.

In large churches, and in those principally of conventual foundation, we meet with doorways divided into two arches by a single or a clustered shaft; these arches are comprised within a larger one, and in the space between a quatrefoil is often inserted, or it is otherwise ornamented with sculptured foliage. The following double doorways in this style deserve notice: that in the west front of Wells Cathedral; the principal entrance in the west front of Salisbury Cathedral; and also that to the Chapter-House: in the latter the heads of the sub-arches are cinquefoiled. The entrance to the Chapter-House and the doorway in the south transept, Lichfield Cathedral; the latter is peculiarly rich and striking, there are five distinct sets or divisions of architrave mouldings, covered with sculptured

foliage and oval-shaped medallions inclosing small figures in relief, a profusion of the tooth ornament runs up the jambs between the insulated shafts at the sides, it is also deeply recessed, and altogether one of the most highly ornamented of this style. The south portal to the Presbytery, Lincoln Cathedral, has under a deeply recessed arch two arched openings cinquefoiled in the heads, with a quatrefoil



Chapter House, Salisbury Cathedral.

between, the space above is filled with sculpture in relief, and on the sides of the outer arch are four mutilated statues, representing the four evangelists, designed and sculptured with exquisite art. The entrance to the west front or Galilee, Ely Cathedral. The entrance to the porch in the west front of Chichester Cathedral. The doorway in the south transept, Beverley Minster, where two pointed arched

openings divided by a shaft are comprised within a semicircular arch. The west entrance to the tower of Higham-Ferrers Church, Northamptonshire, contains within a pointed arch two segmental and nearly flat arched doorways, and over these, in the head of the pointed arch, are ten circular designs filled with sculptured basso relievos severally representing the Salutation, the Angels appearing to the Shepherds, the offering of the Magi, the Crucifixion, the Descent into Hell; the latter portrayed, in the manner customary during the middle ages, by the wide open jaws and head of a fish;<sup>a</sup> the Disciples at the Sepulchre, and other sacred events in the life of our Saviour. The west doorway of the church of St. Cross, Hampshire, consists of two circular trefoil-headed openings, divided by an angular shaft, with a quatrefoil over, comprised within a pointed arch; this is a plain and early example of the double door. The west doorway to Tintern Abbey Church, Monmouthshire, contains within a pointed arch two circular trefoil-headed openings divided by an angular shaft, and the space above is filled with foliated circles. Of the origin and use of the double portal we are ignorant, nor does it clearly appear whether it was significant of any rite or mystery; such however may possibly have been the case. The doors of this style are not panelled, but are generally more or less covered with iron scroll work, which on the doors of large churches is oftentimes very rich,

<sup>a</sup> In allusion to the prayer of Jonah while in the belly of the fish, "Out of the belly of hell cried I," &c.

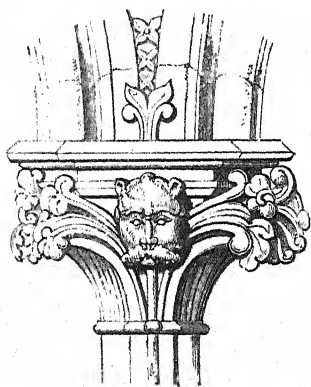
but even the hinges on small doors have a character by which the style may be recognized.

The PORCHES of this style were in general large and deep with high pitched vaulted roofs, of which the north porches of Salisbury and Wells are examples. The south porch of Barnack Church, Northamptonshire, has a very high pitched stone roof, and the internal vaulting is supported on cross springers. At Tansor Church, Northamptonshire, and Somerby Church, Leicestershire, are Early English Porches, the external doorway arches of which are enriched with the tooth moulding. The south porch of Warmington Church, Northamptonshire, is groined, the vaulting being supported by simple cross springers, and on each side is an arcade of three arches; the architrave of the inner doorway is faced with three sets of mouldings springing on each side from one engaged and two detached shafts, whilst the outer doorway is enriched with the tooth ornament. Woodford Church in the same county has a curious Early English porch, the exterior doorway has nook shafts and an architrave composed of numerous mouldings, whilst the interior doorway presents a circular trefoil head beneath a semicircular arch, over which appears a pointed arch. Porches of this style are perhaps not so numerous as those of later date. Some portals, projecting but little from the building, are to be met with on the south side of Lincoln Cathedral, and in the west front of Salisbury.

Instead of the massive Norman, the Early English



PIERS were, in large buildings, frequently composed of an insulated cylindrical column surrounded by slender detached shafts, as at Salisbury, all uniting together under one capital; these shafts were divided into parts by horizontal bands; sometimes they were clustered without the shafts being detached, as at Oxford and Lincoln Cathedrals, sometimes the large central column was octagonal as at



Capital, Chapter House, Lincoln Cathedral.

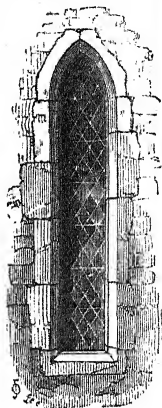
Hartlepool Church, Durham, where the pier consisted of a square column with a large keel shaped shaft projecting on each side. But in small churches a plain octagonal or circular pier was most frequently used, as at Boxgrove, Sussex, and St. Giles's, Oxford, and as these were continued in the succeeding style, they can only be distinguished by the mould-

ings and ornaments of the capital and base. The piers and arches on one side of the nave often differed in design and plan from those on the other, though of coeval date.

The general form of the CAPITAL is bell-shaped; round the neck is a bead moulding; and the capping, or abacus, consists generally of a few round and hollow mouldings, as at York, some of which are frequently deeply undercut; in early specimens they are generally ornamented with a small nail-head moulding, as at St. Giles's, Oxford, and afterwards with the tooth ornament, as at Durham; both these ornaments often occur on the small shafts of windows, &c. Many capitals are covered with foliage sculptured in a manner peculiarly characteristic of this style; the stems of the foliage rise from the neck moulding, and the foliage, in which a kind of trefoil generally predominates, curls gracefully over beneath the upper mouldings of the capital. The capital surmounting the multangular-shaped pier is either multangular in form, as at Boxgrove, Surrey, or circular, as at Charlton-on-Otmoor, Oxfordshire, but plain, with neck and cap mouldings, and is only to be distinguished from that of the succeeding style by its peculiar mouldings.

In the early period of this style the Lancet window of one light, very long and narrow, was most generally used, it only differed from the plain Norman window in being pointed instead of round-headed; it was frequently without a dripstone or any other ornament, as in the annexed speci-

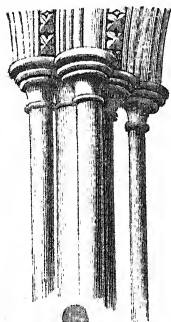
men, which is given as an example of the simplest form. We sometimes, however, find them with a dripstone, which is continued as a stringcourse from one window to another. Two Lancet windows comprised under a single dripstone are sometimes met with, as the belfry window of the tower of Wansford Church, Northamptonshire, and in other belfry windows of this style this arrangement is common. Sometimes two or three, which though distant on the outside, are, by their wide internal splaying, and the intervention of detached shafts, combined into a single window in the inside, as at St. Giles's, Oxford.



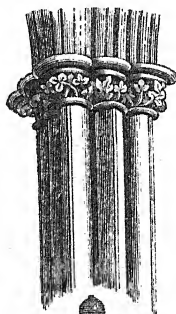
Headington,  
Oxfordshire.

A common arrangement for the east end of a chancel in this style was three Lancets, the middle one higher than the others, distant on the outside, (though generally comprised under a continuous dripstone,) but internally combined into a single window, occupying nearly the whole width of the chancel; of which an elegant example occurs at Stanton Harcourt. A specimen of the three Lancets so arranged occurs also at Wapenbury, Warwickshire. At Standlake and Bucknell, Oxfordshire, the three Lancets are of the same height; and at Clifton-upon-Dunsmoor, Warwickshire, they

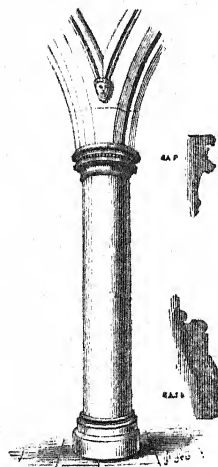
PIERS AND CAPITALS.



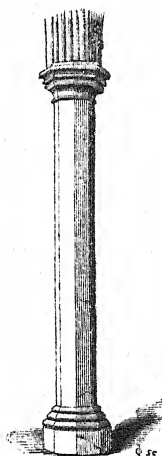
Salisbury Cathedral.



Lincoln Cathedral.



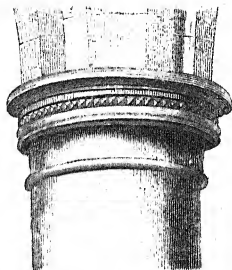
St. Giles's, Oxford.



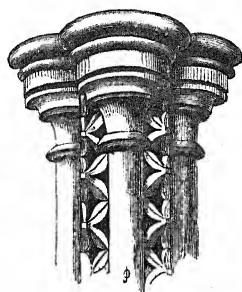
Boxgrove, Sussex.



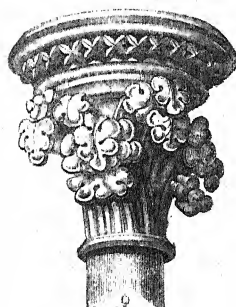
CAPITALS AND BASES.



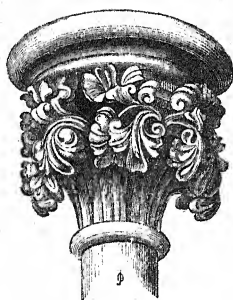
St. Giles's, Oxford.



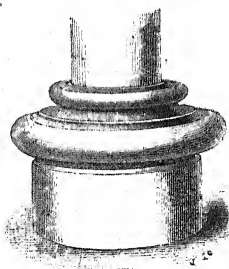
York Cathedral.



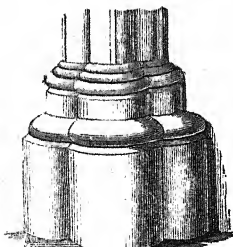
Eborham Cathedral.



York Cathedral.



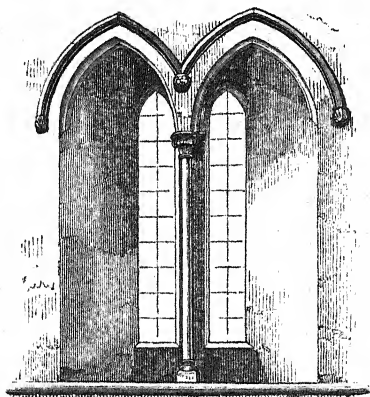
Lincoln Cathedral.



Worcester Cathedral.



are unconnected by a dripstone. Four Lancet windows thus disposed, the two middlemost being highest, are inserted in the east wall of the chancel at Repton, and at the east end of the chapel of Trinity Hospital, Leicester; but this is an unusual arrangement; and five Lancet windows, rising in gradation to the centre one, and disposed under a single dripstone, occur at the east end of the chancel



St. Giles's, Oxford.

of Irthlingborough Church, and at the west end of the south aisle of Oundle Church, Northamptonshire. In the east wall of the chancel, of Coddington Church, Herefordshire, are two Early English Lancet lights unconnected, and in the east wall of the chancel of Preston Church, in the same county, are two pointed trefoil-headed Lancet lights, which are



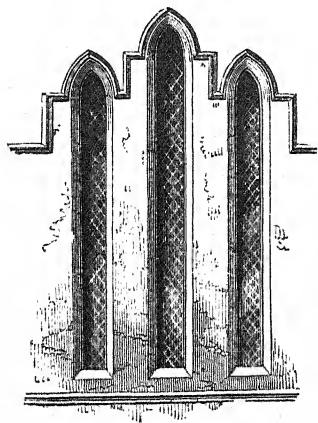
early Decorated, comprised within one internal arch, but the arrangement of two lights only in the east wall of a chancel is a deviation from the general rule, though we occasionally meet with it, as in the two lancet-shaped windows at the east end of Stibington Church, Northamptonshire.

We also find in the interior of rich buildings of this style detached shafts standing out in front of the window jambs and supporting the arches of the window, as in the Chapter-House, Oxford Cathedral, and the Lady Chapel at Hereford Cathedral; and the architrave of the windows is sometimes much enriched with the tooth moulding.

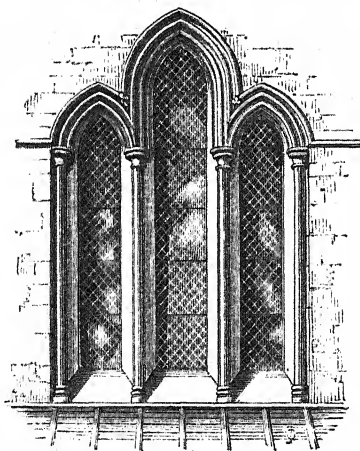
An elegant window is also formed by the combination of three Lancets externally, which are connected by means of the dripstones and attached shafts, as at Salisbury.

The first approximation to tracery in the heads of windows appears to have been the piercing the space over a double Lancet window comprised within a single dripstone, with a plain lozenge-shaped opening, as at Brownsover, Warwickshire. In the chancel at North Kilworth, Leicestershire, are sets of Lancet windows arranged two together under a single dripstone, with the space between the heads pierced with a lozenge; internally these windows have detached shafts at the sides. In the chapel of Brownsover, Warwickshire, is a triple Lancet window, rudely constructed, comprised within a single dripstone, and the spaces between the

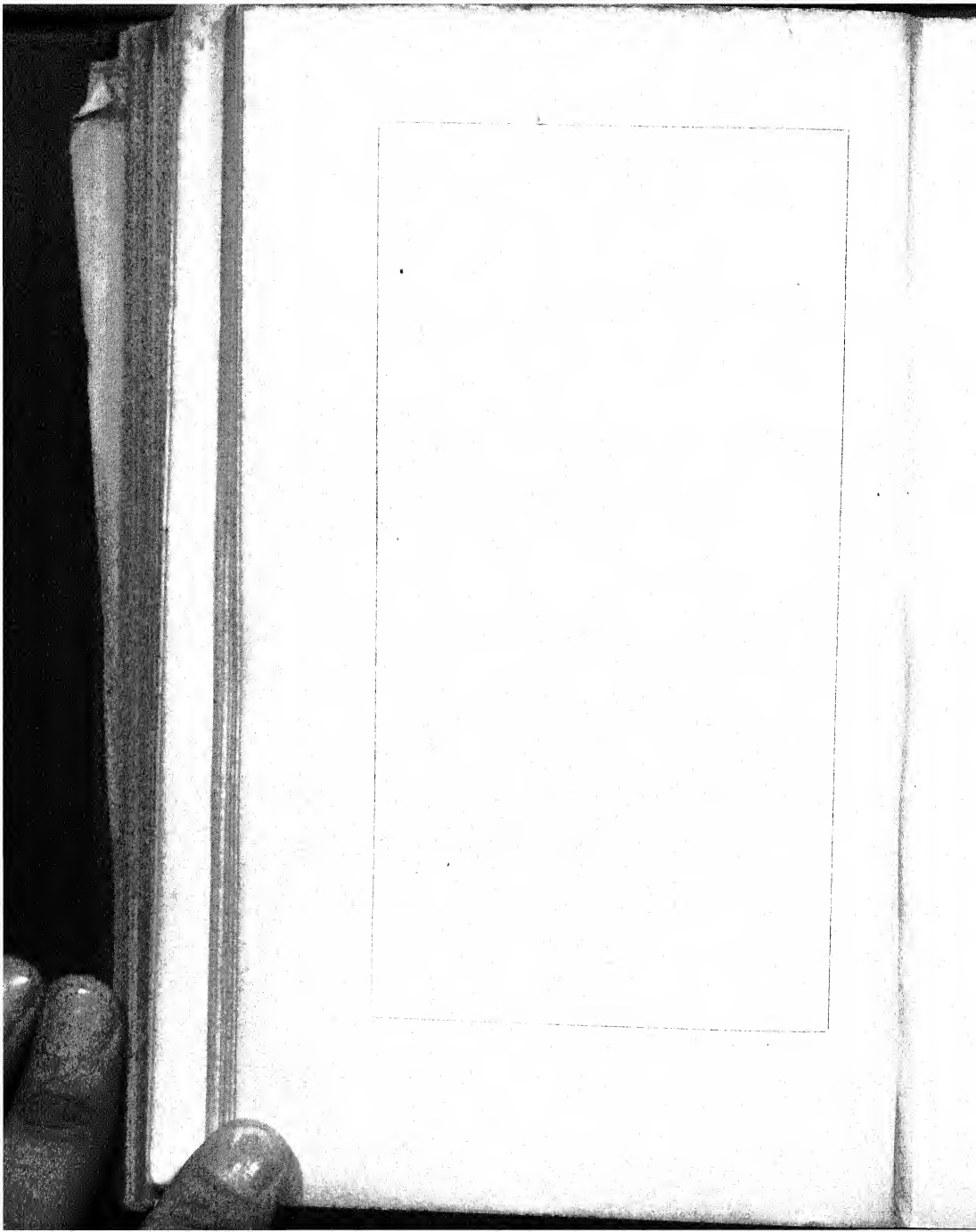
WINDOWS.



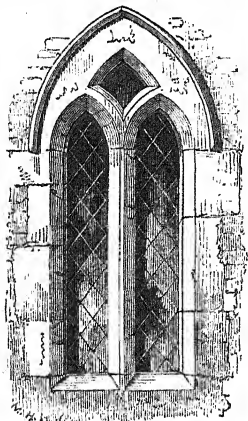
Stanton Harcourt, Oxfordshire.



Salisbury Cathedral.



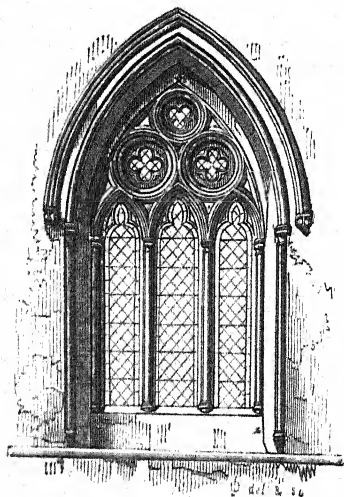
heads of the lights are simply pierced with triangular-shaped openings. Towards the close of this style the space in the head of a double window was occupied by one, and that in a triple window by three foliated circles, the whole of the lights so arranged as to form but a single window, as at St. Giles's, Oxford.



Brownsover Chapel,  
Warwickshire.

The heads of the Lancet or principal lights also began to be foliated. In Glenfield Church, Leicestershire, are windows of this description of two lights with a single foliated circle in the head. The east window of the chancel, Arreton Church, Isle of Wight, consists of three principal lights with three circles above, and the south windows of the chapel on the south side of the chancel are of two lights with a circle in the head. In Lincoln Cathedral are windows of three lights with three foliated circles in the head. The great east window of this cathedral is divided into two pointed compartments, each of which is subdivided into four Lancet lights with small foliated circles above, whilst the head of the window is filled with a large

circle inclosing seven of smaller size foliated; the divisions between the Lancet or principal lights of this window are formed by clustered shafts of various but slender proportions with capitals of sculptured foliage. This is perhaps the largest window to be found of this particular style. Slender shafts with capitals, from which architrave mouldings spring,



St. Giles's Church, Oxford.

disposed at the jambs of the windows, are, in this style, not uncommon. Windows with foliated circles in the heads, though differing materially both in the details of the principal and contour of the secondary lights from the decorated windows of the fourteenth century, in which the flow of tracery is

unbroken, exhibit a transition of style between the simple Lancet window of a single light, and the Early Decorated window of that kind which is called Geometrical.

CIRCULAR WINDOWS<sup>b</sup> in the gables of churches sometimes occur; these are either plain, as in a gable at Chichester Cathedral, or quatre-foiled within the circle, as at Calbourne Church, Isle of Wight, or are divided into compartments by shafts issuing from the centre and terminating with foiled arches, forming what is called a rose window, as in the south transept, Beverley Minster. In the north transept, Whitby Abbey, is a spherical triangular window filled with eight trefoiled lights.

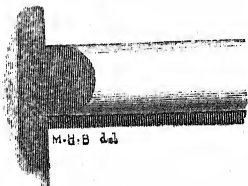
Immediately beneath the windows we generally find a stringcourse moulding, running horizontally along the wall, both internally and externally. Single windows when placed at a distance from each other are often connected by a dripstone, which, passing over the head of each window, returns at the spring of the arch, or somewhat lower, horizontally along the wall. Early English chancels are often lighted on the north and south sides by three Lancet windows inserted singly at regular intervals, but connected by a dripstone moulding thus disposed.

The MOULDINGS we meet with in this style con-

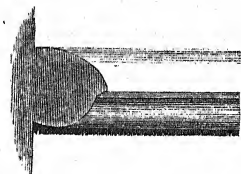
<sup>b</sup> A.D. 1243, Henry the Third ordered a Hall to be built in Dublin Castle, "et fieri faciant in gablo ult<sup>a</sup> Deisium unam fenestram rotundam XXX pedes in qualibet pte rotunditatis continetum."—Rot. Claus. 27. Hen. III. p. 1. m. 9.

sist chiefly of bold rounds and deep hollows, the rounds are sometimes filleted, but not so frequently as in the Decorated style. The roll moulding, which belongs more particularly to the Decorated style, is found also in this.

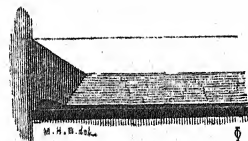
When a series of Early English mouldings occur, very striking effects of light and shade are produced by the bold projections and the depth of the intervening hollows. A plain round semicylindrical stringcourse is sometimes found, as in the chancel of Bucknell



Bucknell Church, Oxon.

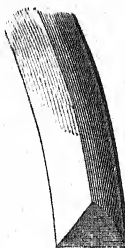


Wapenbury Church.



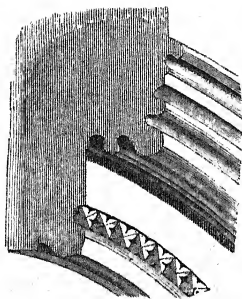
Bubbenhall Church.

Church, Oxfordshire, and elsewhere; a plain roll moulding, the upper overlapping the under part, as at Wapenbury, is common. Both these mouldings, particularly the latter, appear also in the Decorated style. In Warmington Church, in the county of Northampton, a fine specimen of very rich Early English, approaching Decorated, there is a

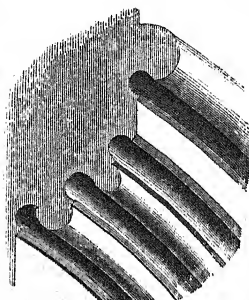


Wapenbury Church.

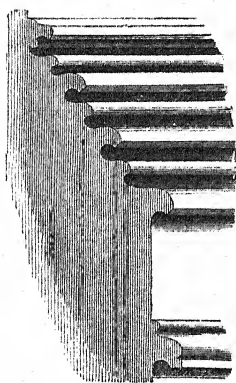
EARLY ENGLISH MOULDINGS.



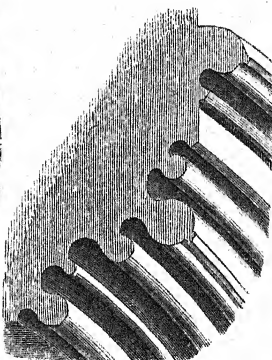
Door, St. Mary's, Lincoln.



Arch, Winchester Cathedral.



Basement,  
Hereford Cathedral.



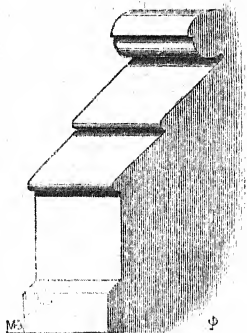
Window,  
Hereford Cathedral.





stringcourse consisting of an upper and under slope, and one of a somewhat similar form, but undercut, occurs at Bubbenhall, Warwickshire. The common dripstone, or hood-moulding, consists of a round lapping over a deep undercut hollow moulding; sometimes it is a plain round, sometimes a round with the lower half chamfered off, as at Wapenbury and Warmington. The mouldings of basements are sometimes very effective, and frequently consist of a series of slopes, but sometimes they are made up of several series of mouldings alternately projecting and receding, as on the Lady Chapel, Hereford Cathedral.

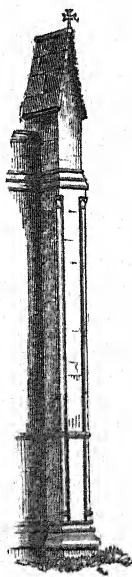
At Ledbury Church, a base moulding in this style consists of the over lapping roll moulding with two projecting slopes, the lower edges of which are rounded. In large and conventual structures of this style, the mouldings are far more numerous than in smaller churches.



Ledbury, Herefordshire.

The BUTTRESS of this age is generally distinguished by having a plain triangular or pedimental head, by projecting much further from the building than the Norman buttress, and from being less in proportion in breadth, as at Beverley Minster;

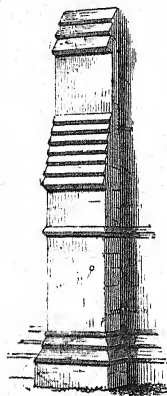
the angles are sometimes chamfered, or ornamented with slender shafts. It more frequently finishes even with the top of the parapet or below it, but it occasionally rises above it. Plain buttresses in stages with simple slopes as set-offs are common,



Beverley  
Minster.

and occur at the west end of the nave of Romsey Abbey Church. During this period we seldom find buttresses placed diagonally at the angles, but such disposition was not uncommon in the succeeding style ;

two instances, however, occur of plain triangular-headed buttresses so disposed in Early English buildings at Warmington and at Morton Pinkney Churches, Northamptonshire. At the angles of churches in this style, two buttresses are fre-

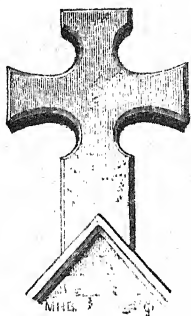


Romsey Church.

quently placed at right angles with each other and with the face of the wall. Flying buttresses, which were buttresses of an outer wall connected by an arch to those of an inner, and intended to strengthen

the latter, were now first introduced, and were continued through all the subsequent styles. Light and elegant specimens may be seen at Salisbury, at Lincoln, and elsewhere.

Multangular pinnacles were sometimes used as a capping to the buttresses flanking the gables of large churches, as those at the north transept, Whitby Abbey, and at Beverley, but such pinnacles appear to have been confined to large structures. The Gables, surmounted by crosses, have generally details about them to indicate the style; circular crosses in a variety of designs, with the spandrels pierced, often occur, but sometimes we meet with the cross without the circle, as at Colwall Church, Herefordshire.



Colwall Church,  
Herefordshire.

The WALLS were constructed differently to those of a former age, and were not so thick or massive, but the diminution in substance was compensated for by projecting buttresses of sufficient strength being so disposed at intervals along the walls as to counteract the thrust of the principals of the roof when merely of frame-work, and the springing of the groining ribs when vaulted.

In large structures blank ARCADES were often constructed against a wall, both externally as well

as internally, to relieve the otherwise plain surface. They consisted of a series of semicircular or round trefoil-headed arches, of pointed trefoil-headed arches, and of plain pointed arches, springing from slender shafts, with bell-shaped capitals, which are sometimes covered with foliage. We also occasionally meet with small structures, the walls of which are thus partially relieved. In the Lady Chapel, Winchester Cathedral, the semicircular trefoil-headed arch appears in an arcade, the same also, together with the simple pointed arch, occurs at Wells Cathedral. In Worcester Cathedral, in the north transept of York Cathedral, and in the ruins of the Lady Chapel, Fountains Abbey, and in the north transept, Whitby Abbey, Yorkshire, the pointed trefoil-headed arch is used in arcades; and in the ruins of St. Mary's Abbey, York, the plain pointed arch. All three varieties are to be met with at Salisbury Cathedral, and numerous other examples of arcade-work in this style might be adduced. In the interior of buildings arcades are generally found on the lower portions of the walls, and ranging under the windows, externally they are to be found in almost every part.

The Norman and Early English Roofs were generally of a high pitch and acutely pointed. The original wooden frame-work roofs of many old churches in this style, from their liability to decay, have long since been removed and replaced by others, often of a more obtuse angle, in accordance with the style of the age in which the substitution

took place, so that comparatively we rarely meet with an original wooden roof of the thirteenth century. The roof of the chancel of Polebrook Church, Northamptonshire, is however apparently in this style. It is divided into three bays by moulded tie beams with braces beneath, and each tie beam supports a king post; the principals, which are massive, are cut in the form of a trefoil, the purlins, ridge piece, and wall-plates are moulded, but the common rafters are plain, and the pitch of the roof is, for the style, unusually low and obtuse.

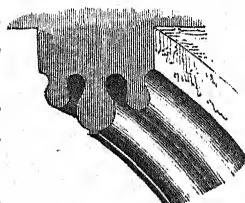
The church of Morborne, Huntingdonshire, a structure of this style, consisting of a nave, aisles, and chancel, still retains the apparently original wooden roofs. That of the nave is constructed of moulded wall plates, the frame work resting on which consists of moulded principals connected both by tie and wind or collar beams, which are also moulded, whilst the common rafters, which are plain, rest on a moulded purlin strengthened beneath by plain inclined or obliquely disposed struts, springing from the principal to the purlin. The lean to roofs of the aisles consist of principals and purlins connected by struts with common rafters resting on the purlin.

The tie beam does not often occur in this style, but the high pitched roof with a collar beam and braces are more common.<sup>c</sup>

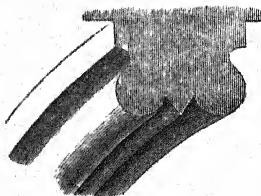
The vaulting of stone roofs was composed of few

<sup>c</sup> In the *Ecclesiologist* for May, 1844, is an excellent article on early wooden roofs and their construction.

cellular compartments and ribs in each bay or division, often not more numerous than those of Norman vaulting, and does not present that apparent complexity of design and arrangement observable in the vaulting ribs of subsequent styles. In the cathedrals of Salisbury and Wells, and in the Temple Church, London, are good examples of Early English quadripartite vaulting supported by diagonal and transverse ribs. The spaces vaulted were more considerable than in the Norman style, since the choir and nave as well as the aisles of large conventual churches were now vaulted. The ribs are ornamented with the peculiar mouldings of the style; a very frequent one consists of a bold projecting round with a lesser one on each side, divided from it by a deep hollow, as at Oxford Cathedral, Salisbury Cathedral, and Hexham Church, Northumberland. Another, which is found in the Cathedrals of



Oxford Cathedral.



Salisbury Cathedral.

Salisbury and Wells, consists of two bold rounds separated by an acute angular moulding; this we also see, though with a more Norman character, in the crypt at Glaston-

bury. Several other varieties occur, but all are



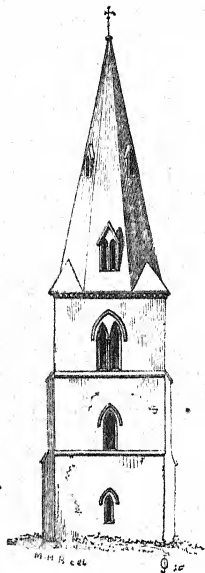
easily distinguished from those of the subsequent styles. A curious groined roof, in which the ribs are of wood, plain cut with chamfered edges, and the cells of the vaulting covered with boards, is to be found in the church of Warmington, Northamptonshire, before noticed; this may, however, be an early Decorated roof, the church being one of a curious transition character.

A wooden groined roof of Early English character, approaching Decorated, covers the south transept of the ambulatory or presbytery of St. Alban's Abbey Church, lying between the Lady Chapel and the choir. This is in two bays, the vaulting is octopartite with longitudinal and transverse ribs and cross springers, and the cells between are boarded. The mid alley is covered with quite a flat wooden roof, divided into fifteen square compartments which are foiled. Sometimes, as in the Norman era, a roof has been designed to be vaulted, and the springing of the groins commenced but not finished; such is the case in the choir of the Priory Church, Brecon, and the lower story of the tower, Rugby Church, Warwickshire. The latter structure, which is very curious and singular, may, however, be of the Decorated style.

The square pyramidal roof with overhanging eaves, and the Norman pinnacle, at first a conical capping, but afterwards polygonal, and sometimes ribbed at the angles, seems gradually to have led to the introduction of the spire, which, in the thirteenth century and subsequent ages, was often



added to a Norman tower. In general form and outline the Early English spire varies little from that of the Early Decorated style; yet the details and tracery of the windows, the mouldings, and the manner in which the buttresses support the tower, are generally sufficient to denote the style. The spire both of the thirteenth, and of the early part of the fourteenth century, often rises at once from the outer face of the wall of the tower, without any intervening parapet. The spire being octagonal, the sides which face the cardinal points slope down to the eaves, which project over the tower, whilst each diagonal face of the spire is connected at the base with an angle of the tower by a semi-pyramidical projection, the edge of which is carried from the angle of the tower upwards, and dies in a point on the corresponding oblique face of the spire; this is called a **BROACH SPIRE**. The windows are set within acute pedimental-headed projections with vertical faces, placed alternately on the four cardinal and the four oblique sides of the spire. The cornice under the eaves is sometimes enriched with the tooth or other



Wandsford Church.

ornamental mouldings, but is more frequently supported by a corbel table. In Northamptonshire are several fine examples of the Early English spire, among which may be mentioned those of Barnwell, All Saints'; Warmington, and Wandsford.

The TOOTH or DOG TOOTH ornament, a kind of pyramidical shaped flower of four leaves, which is often found inserted in a hollow moulding, though it sometimes covers the



edge of a jamb, and when seen in profile presents a zig-zag or serrated appearance, is peculiar, or nearly so, to this style. The tooth moulding appears to have been introduced very late in the twelfth century, and it may have originated from the small square stunted pyramidical (or nail head) moulding with which some Norman details are studded. An early instance of it occurs amongst Norman mouldings in the north doorway of the church of St. Margaret Cliff, Kent; and on a late semicircular-headed doorway at Whitwell Church, Rutlandshire; a late instance in some decorated sedilia in Marston Trussell Church, Northamptonshire, and in a rich decorated bracket in the chancel of Tamworth Church, Warwickshire. After the thirteenth century it was gradually changed in form till it was lost in the foliage of the Decorated style. It is sometimes found used in great profusion in doorways, windows, and other ornamental details. The Ball-flower, though introduced in the thirteenth century, (for it appears

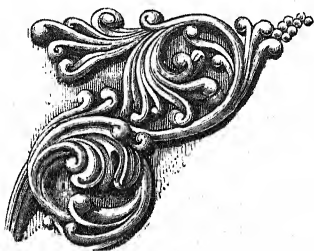
in the hollow architrave mouldings of arches of that period in the clerestory of Beverley Minster,) did not become a common ornament till the fourteenth century, to the style of which era it may be said more particularly to belong.

SCULPTURED FOLIAGE of this era is much used in capitals, brackets, corbels, bosses, and crockets, and is generally called *stiff*-leaved, a term not applying so much to the formality of design or execution, which are frequently very elegant, and done with much freedom of hand, as to designate a kind of crisp foliage in which the stiff stems as well as the leaves are used in the composition. In this it chiefly differs from the later styles, where we see an approximation to nature, and the foliage appears of a much thinner and more flexible texture, evincing a greater freedom both in conception and execution. This is particularly observable where the thick stems rise from the mouldings and support the foliage above. Among the forms of foliage the trefoil is most predominant, and very characteristic of the style. The annexed plate exhibits some of the varieties.

The CROCKET, a foliage-like appendage, projecting from the outer moulding of a canopy, pediment, or pinnacle, first appears in this style. In its earliest form the design is similar to that of the crook, or simple curved head of the Episcopal  
 Lincoln Cathedral.  
 the name as well as the ornament itself may have



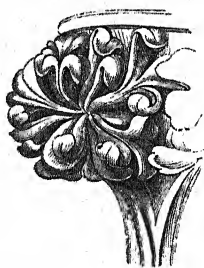
EARLY ENGLISH FOLIAGE.



Salisbury Cathedral.



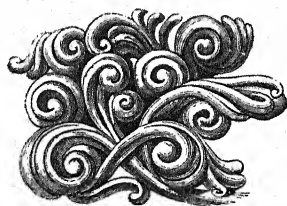
Wells Cathedral.



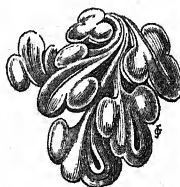
Lincoln Cathedral.



Wells Cathedral.



Salisbury Cathedral.



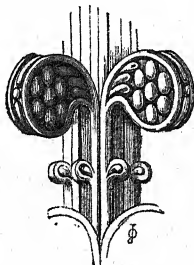
Warmington Church,  
Northamptonshire.



been taken—curling round downwards: in a subsequent but still early stage it finished with a trefoil within a curve thus formed. The cathedrals of Salisbury and Wells present early specimens of the crocket.

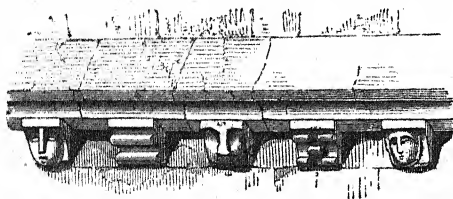


Salisbury Cathedral.



Wells Cathedral.

A simple horizontal PARAPET supported by a corbel table is common in this style, and the towers of the churches of Brize-Norton and Garsington, Oxfordshire, and of Dodford, Northamptonshire,



Parapet, Brize-Norton Church, Oxfordshire.

furnish examples. At Salisbury Cathedral the horizontal parapet is relieved by a series of blank trefoil-headed panels sunk in the head. Sometimes a plain low embattled parapet crowns the wall.

In the arrangement of large Conventual churches the form of the Cross was still retained, but instead of the apsidal shaped chapels forming the eastern termination to the transepts, the latter had each an eastern aisle so divided as to form small chapels. This is the case at Furness Abbey, Lancashire, and at the Abbeys of Whitby, Kirkstall, and Roche, Yorkshire. The principal remains of the church of Roche Abbey consist of the transept aisles.

In comparing the EARLY ENGLISH, or style of the thirteenth century, with the NORMAN which preceded and the DECORATED style which followed it, we find it sufficiently distinguished from the former by the general lightness and elegance of its prevailing forms, and from the latter by its comparative plainness and simplicity. Its ornamental mouldings and accessories, without appearing obtrusive, are sufficiently numerous to relieve it from meagreness, whilst they harmonize with and are in keeping, subordinate to the general design; although they do not approach the chaste and rich effect displayed in the succeeding style, yet they evince the existence of a far more correct idea of tasteful arrangement and adaptation of detail than we find in the heavy and more strictly mechanical forms and concomitants of Norman architecture.

Of the principal structures erected in this style d

d Ashbourne Church, Derbyshire, is a large parochial structure principally in this style, and contains affixed to one of the piers a small but ancient brass plate, engraved with an inscription commemorative of the dedication of the church, A.D. 1241, as follows :

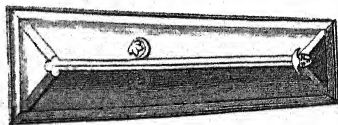
we ought first and foremost to notice Salisbury Cathedral, built by Bishop Poore and the three bishops who severally succeeded him, between A.D. 1220 and A.D. 1260: it is the most perfect specimen now existing on a large scale in its early state with lancet-shaped single-light windows; the cloister, chapter-house, and some other parts of the building are, however, late in the style, with wide windows divided by shafts into lights, above which are foliated circles. The nave and transepts of Westminster Abbey, commenced A.D. 1245, exhibit it in a somewhat more advanced stage. The greater part of Lincoln Cathedral is in this style, the nave and transepts being of early date with lancet-shaped windows, whilst the choir exhibits, especially in its eastern elevation, a striking and imposing specimen of its later or transition state. Worcester Cathedral is principally in this style, though many subsequent alterations and additions in detail may be observed. The west front of Wells Cathedral was erected by the munificence of Bishop Joceline, between A.D. 1213 and A.D. 1239; it is covered with blank arcades and a number of round trefoil-headed niches, which in this style are not unfrequent, surmounted by plain pedimental canopies; the niches contain specimens of statuary, both in single figures, the size of life, or larger, and smaller

—Anno ab incarnatione Dni m̄ cxxli viii kl Maii dedicata est hec Eccia et hoc Altare consecratum in honore sci Oswaldi Regis et Martiris St. venerabili Patre Domino Hugone de Patishul Coven-trensi episcopo.



grouped figures in basso relievo, which are remarkable for their beauty and freedom of design. In the west front of Lanercost Priory Church, Cumberland, within a recessed niche in the gable, is a sculptured effigy of Mary Magdalen carrying an alabaster box or vessel; kneeling before her in a supplicating attitude, is the small sculptured effigy of a monk. Great breadth and freedom of design is evinced in this sculpture. The sculpture of this period is indeed worthy of admiration, whether in basso relievo, monumental, or externally decorative,<sup>e</sup> for the internal statuary on brackets was removed by authority at the Reformation, it exhibits a very rapid advance in design and feeling, destined only to be surpassed in that more glorious epoch of medieval art, the Edwardian era of the fourteenth century.

<sup>e</sup> Of the sculptors of this age, Walter of Colchester, sacristan of the abbey church of St. Alban, who flourished in the early part of the thirteenth century, is described by Matthew Paris as being "*Pictor et sculptor incomparabilis*," and this author, in adverting to one of the works of this artist, describes the pains he took in perfecting it. "*Quod quidem opus splendidissimum, non sine magno studio laborioso et labore studioso, perfecit.*" Another of his works is described as "*unam elegantissimam Mariolam quam opere sculpsit studiosissimo.*"—Matt. Paris, edit. Watts, pp. 1055—6.



Coped Tomb, Temple Church, London.



Dunchurch Church, Warwickshire.

## CHAPTER VII.

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### OF THE DECORATED ENGLISH STYLE.

IN the latter part of the thirteenth century, by a gradual and almost imperceptible progression, the Early English style merged into that which has received the appellation of the DECORATED, and which prevailed for about a century, during the reigns of the three first Edwards. In this is displayed a greater profusion of ornament than in the style it superseded; and though it does not exhibit such an extreme multiplicity of minute decorative detail as the style of the fifteenth century, yet from the gene-

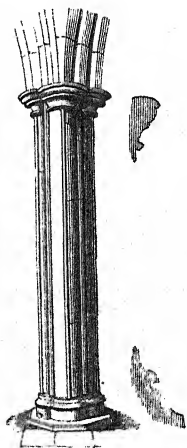
ral contour and forms of its flowing tracery, and the principal lines of its composition verging pyramidically rather than vertically or horizontally, it is infinitely more pleasing, and, in the combination of sculptured and architectural details, which are sometimes such as would reflect credit on any school of art, ancient or modern, it may be justly considered the most beautiful style of English Ecclesiastical Architecture.

There appears to have prevailed at this period a school of art both in architecture and sculpture, which in graceful design and beauty of execution far surpassed the works of any age, either anterior or subsequent. The original and gradual development of this school we may trace to the thirteenth century; in the fourteenth century it reached perfection; while in the fifteenth we perceive a marked decline in sculpture as well as in architectonic art, though somewhat concealed by an increased richness of detail.

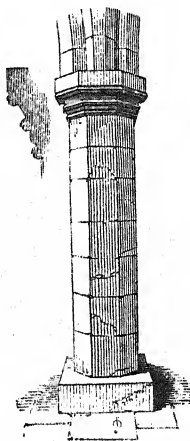
Simple pointed ARCHES, described from equilateral and obtuse-angled triangles,<sup>f</sup> were generally used in this style. These, taken exclusively, are often difficult to be distinguished from those of the thirteenth century. This is the case in many small churches, where the arches are double-faced or recessed without mouldings, the edges of which are simply chamfered, and the distinction chiefly denoted by the mouldings of the capitals of the piers from which the arches spring. Those of most

<sup>f</sup> See plates pp. 27, 31.

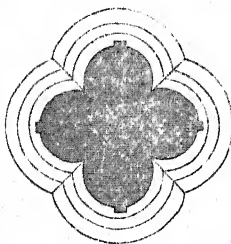
PIERS AND SECTIONS.



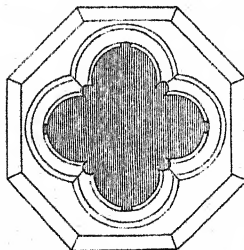
Austrey, Warwickshire.



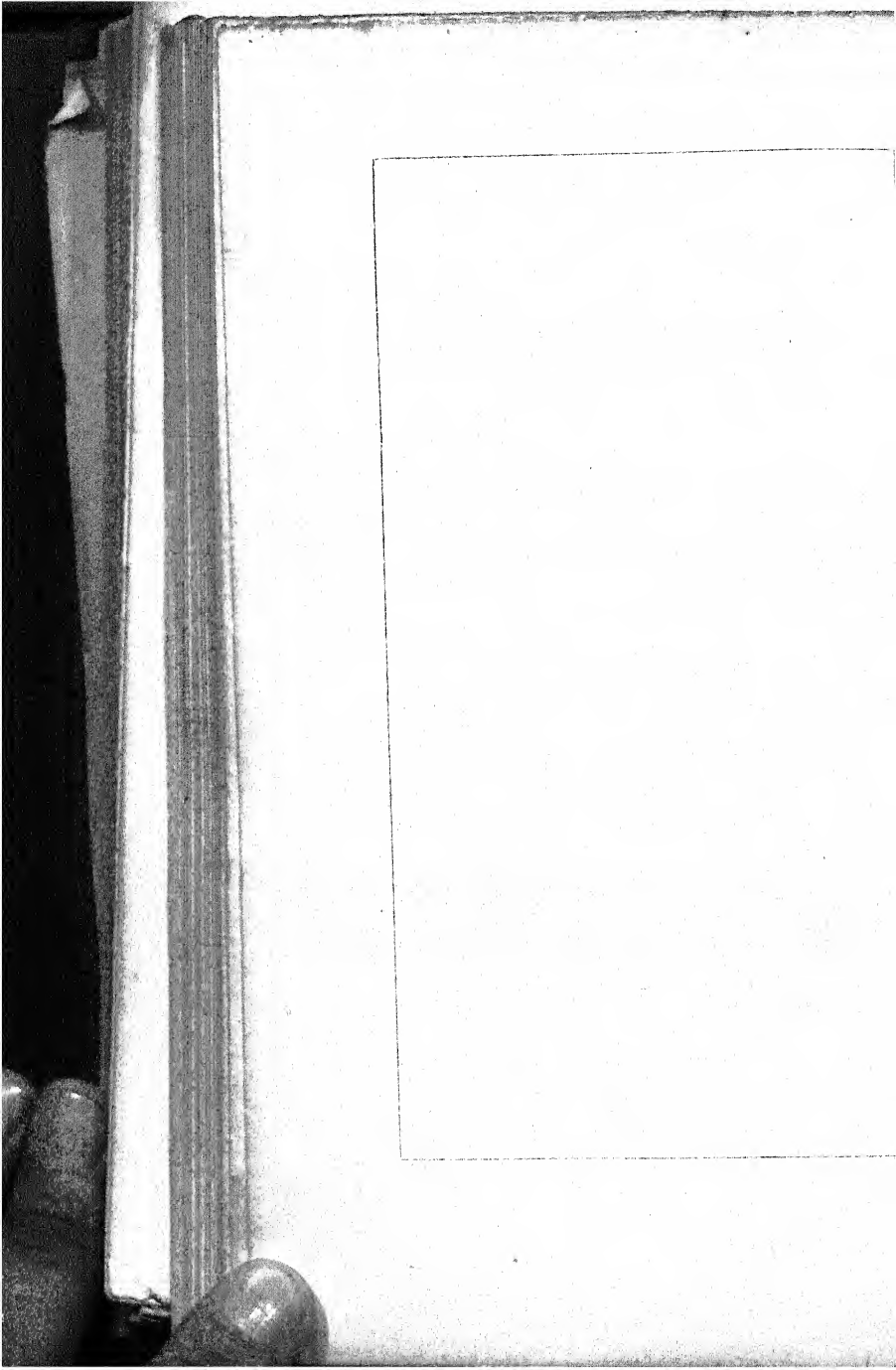
Tysoc, Warwickshire.



Austrey, Warwickshire.



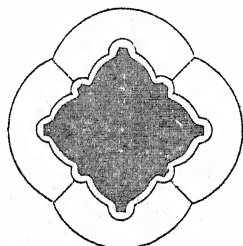
Grendon, Warwickshire.



large as well as of many small churches are ornamented with a series of mouldings, consisting of the quarter, half, or three-quarter round mouldings, frequently filleted, alternating with plain soffits and faces. On the south side of the nave of Mackworth Church, Derbyshire, are double-faced pointed arches with plain chamfered edges, whilst on the north side are double-faced arches with quarter round mouldings. The arches on both sides are of the same era, and of the Decorated style, springing from octagonal piers with plain moulded capitals. In Thorpe Malsor Church, Northamptonshire, the south aisle is divided from the nave by three double-faced pointed arches with chamfered edges and hood mouldings over, springing from clustered piers of four semicylindrical shafts with moulded bases and capitals. The north aisle of the same church is divided by three similar arches, which however spring from octagonal piers of the same date as the clustered piers; and a difference in the piers and arches of the same date in the same church is often observable. Triple-faced pointed arches of this style also occur in Nassington Church, Northamptonshire. Semicircular arches were not entirely disused even in this style, though they rarely occur. In Water-Newton Church, Hunts, are single soffited semicircular arches of this style, springing from octagonal piers.

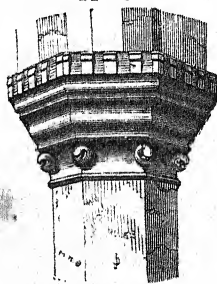
In large buildings of this style the PIERS were composed of a cluster of half or three quarter cylindrical shafts filleted on the face, not detached

from each other, as in the Early English style, but closely united. Many of the piers in Exeter Cathedral resemble a cluster of slender shafts disposed diamond-wise. A common pier of this style is formed of four semicylindrical shafts united together without divisional bands, with a square-edged fillet running vertically up the face of each shaft; as in the churches of Grendon and Austrey, Warwickshire.



Section of Pier Shafts,  
Appleby, Leicestershire.

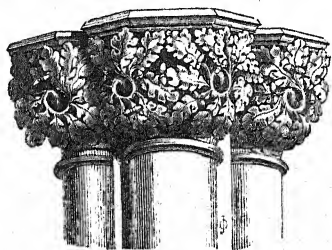
Some piers are composed of eight clustered shafts, four large and four small, each filleted up the face, as at Chipping-Warden Church, Northamptonshire. Piers composed of four clustered shafts are not always filleted, but many, in section, take the form of a simple quatrefoil, as at Hanwell Church, Oxfordshire. Sometimes the pier is simply cylindrical. The plain octagonal pier is very prevalent in small churches, as at Tysoe, Warwickshire.



Dunchurch,  
Warwickshire.

The CAPITALS are either bell-shaped, clustered, or octagonal, but do not always agree with the form of the shaft, as at the church of Chacombe, North-

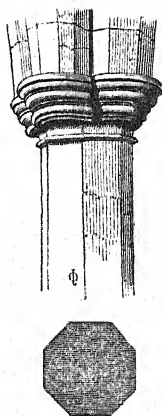
CAPITALS.



York Cathedral.

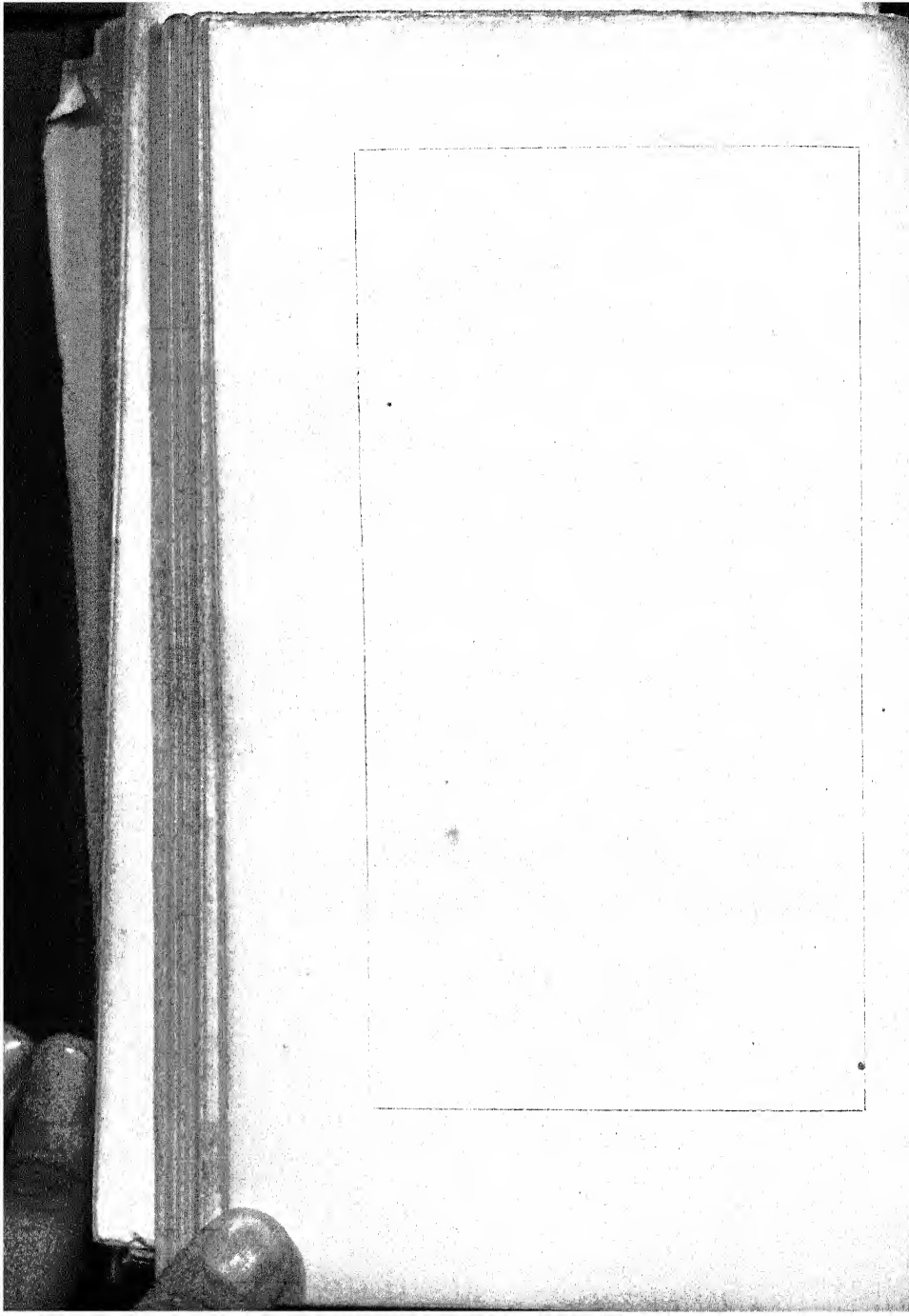


Hanwell Church.

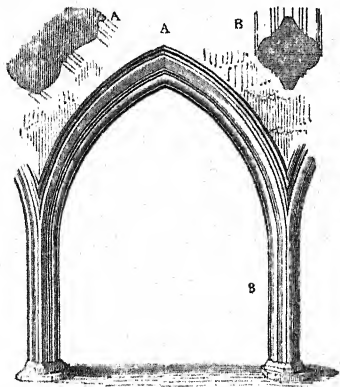


Chacombe Church.





amptonshire. The cap mouldings are frequently numerous, and consist of a series of roll, filleted, ogee, and hollow mouldings, in which the ball-flower is sometimes inserted, as at Dunchurch Church, Warwickshire; and the capitals in large churches are often richly sculptured, with light and elegant foliage, generally disposed horizontally round the bell of the capital, as at York Cathedral.



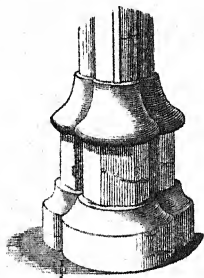
Ratley, Warwickshire.

Capitals sculptured with heads and figures occur in Adderbury and Hanwell Churches, Oxfordshire, and Cottingham Church,<sup>g</sup> Northamptonshire.

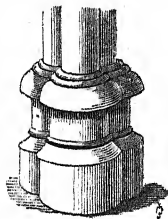
In the churches of Monkskirby and Ratley, Warwickshire; of Kibworth, Leicestershire; of Cropredy, Oxfordshire; and of Blakesly and Charwelton, Northamptonshire, the arches which support

<sup>g</sup> Vide Vignette p. 18.

the clerestory spring at once from the piers without any intervening capitals, the mouldings (quarter round) of the arches, being continued to the base of the piers, a practice not uncommon in the style of the fifteenth century, but not very usual in this. The arches, three in number, on each side of the nave of Tickenham Church, Somersetshire, are plain pointed arches with single soffits and chamfered edges, but without capitals. These are of the fourteenth century.



Stanton Harcourt, Oxon.



Worcester Cathedral.

The BASES of this period chiefly differ from those of the preceding in having the deep hollows filled up with small round mouldings, and in small shafts, finishing with a projecting quarter round, as at Stanton Harcourt. An ogee is frequently used, and the base is often angular, as at Worcester. In Naseby Church, Northamptonshire, are clustered piers, not more than four feet high, the base mouldings of which are raised on curious square pedestals, also four feet in height, with plinth and cornice

mouldings, being, with the exception of the contour of the mouldings, similar to the pedestals of columns of the classic orders. The clustered decorated piers on the north side of the nave of Ashley Church, Northamptonshire, are likewise raised or stilted on square plinths, with a sloped set-off base and square abacus capping. The height of the plinths is 2 feet 8 inches, whilst the height of the piers above including base mouldings and capitals is 5 feet 6 inches. The piers on the south side of the nave of this church are not so stilted.<sup>h</sup>

Of the large stone vaulted and GROINED ROOFS of this style, each bay or division is intersected by longitudinal, transverse, and diagonal ribs, with shorter ribs springing from the bearing shafts intervening; thus forming a series of vaulting cells more numerous than are to be met with in the Early English style, though not subdivided to the excess observable in the groined vaulted roofs of the fifteenth century. Bosses, richly and elaborately sculptured, often occur at the intersections, as in the Early English style. In the nave of York Cathedral, finished about A.D. 1330, the groining of the roof was less complicated than that of the choir constructed between A.D. 1360 and A.D. 1373.<sup>i</sup> Small

<sup>h</sup> In Ledbury Church, Herefordshire, are some plain Norman arches supported by cylindrical piers with base mouldings and capitals surmounted by square abaci, the height of the piers being only equal to their diameter; these are set on plain square pedestals with a plain projecting cornice, the height of each being equal to the pier and capital it sustains.

<sup>i</sup> The allusion is made to the vaulted roofs of the nave and choir of this cathedral, as they existed previous to the late unfor-

structures are more simply vaulted. In a chantry chapel adjoining the north side of the chancel of Willingham Church, Cambridgeshire, is a very acute-pointed, angular-shaped stone roof, of which the plain slanting surface of the vaulting is supported by two pointed arches springing from corbels, and these arches, which act as principals, sustain straight-sided stone vaulting ribs, obliquely disposed to conform with the angle of the roof, the space above each arch, and between that and the ridge line of the oblique ribs or principals, is filled with an open quatrefoil and other tracery. The north transept of Lymmington Church, Somersetshire, has a high pitched stone roof supported by groined ribs.

There are comparatively few WOODEN ROOFS of this style remaining, for they have generally been superseded by those of the fifteenth century, or of a later date, which are more obtuse in form and ornamental in character. The high and acute pitch of the original roof is, however, still generally discernible by the weather moulding on the east wall of the tower, which is sometimes found beneath, and sometimes above the present roof, the clerestory walls having been in many instances raised. It is difficult to point out the characteristics of the wooden roofs of this century, from the paucity of examples existing of ascertained date, the mouldings on the principal beams and rafters of supposed

tunate and destructive fires, which spread the more rapidly on account of the groining ribs and vaulting being of wood.

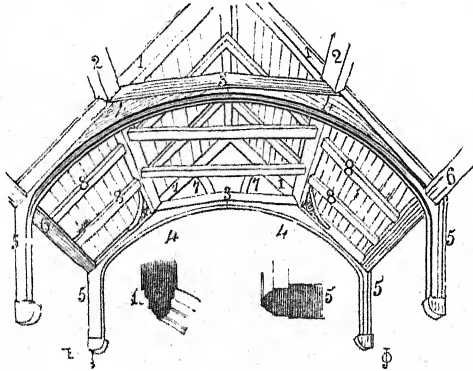
roofs of this style, require therefore a close and careful examination. In the nave of Higham Ferrers Church, Northamptonshire, is a wooden roof which apparently belongs to this era; it is acutely pointed, and open to the ridge piece, the walls are connected by horizontal tie beams, and these are strengthened beneath by two curved bracing ribs springing from stone corbels, and forming an arch. In the north transept of Andover Church, Hampshire, is a high-pitched roof open to the ridge piece, the framework consists of tie beams, with a collar above each, supported by plain braces with span-drels; these support the principal rafters and the purlins, which latter divide the sloping sides of the roof horizontally, and on which the common rafters rest; and in the lower division of the sloping sides of the roof are arched purlin braces, but these do not occur in the upper.

St. Mary's Church, Leicester, has an early wooden roof of plain construction, but probably of this style, the walls are connected by bracing ribs supporting collars on which the purlins rest, and from each collar spring curved struts, which incline to the slope of the roof, and these serve to support the principal rafters. The roof of Adderbury Church, Oxfordshire, is an excellent specimen of the fourteenth century, the framing consists of moulded tie beams with square king posts, and struts or braces, which support the principal rafters and purlins; the spaces between the rafters, struts, and tie beams, are foliated; beneath the tie beams are curved

bracing ribs with spandrels, which, with the wall pieces, spring from corbel heads; and longitudinal bracing ribs, disposed so as to form arches with foliated soffits, are carried from king post to king post. This roof is worthy of minute examination.

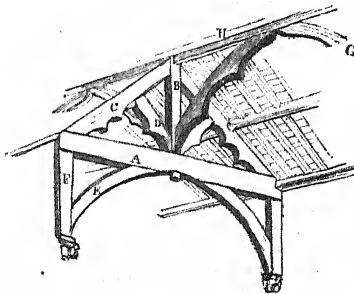
The frame-work of the roof of the nave of Byfield Church, Northamptonshire, a fine structure in the Decorated style, is divided into bays by moulded tie beams, with a king post above each carried up to the ridge piece, which is large and moulded; the wall-plates, purlins, and principal rafters are also moulded, the common rafters have hollow mouldings at the angles, the tie beams are sustained by upright wall pieces resting on plain corbels projecting from the walls, and are also propped by struts. The roof of the nave of Daglingworth Church, Gloucestershire, is very simple; it is high pitched and open to the rafters, there is no apparent ridge piece, but the rafters, which are supported on each side by a purlin, meet at the top; there is no tie beam, but a collar with braces underneath, which are so disposed as to form a semicircular arch, and a longitudinal strut, or tie, parallel with the ridge line, is carried from collar to collar. The roof of the chancel of Wysall Church, Nottinghamshire, which is in the Decorated style, appears to be original; it is divided into three bays by tie beams; above these, and half way up the valley of the roof, are collars with plain braces underneath; the easternmost bay is not open to the ridge piece, but is boarded over semihexagonally and painted.

ROOF, ST. MARY'S CHURCH, LEICESTER.



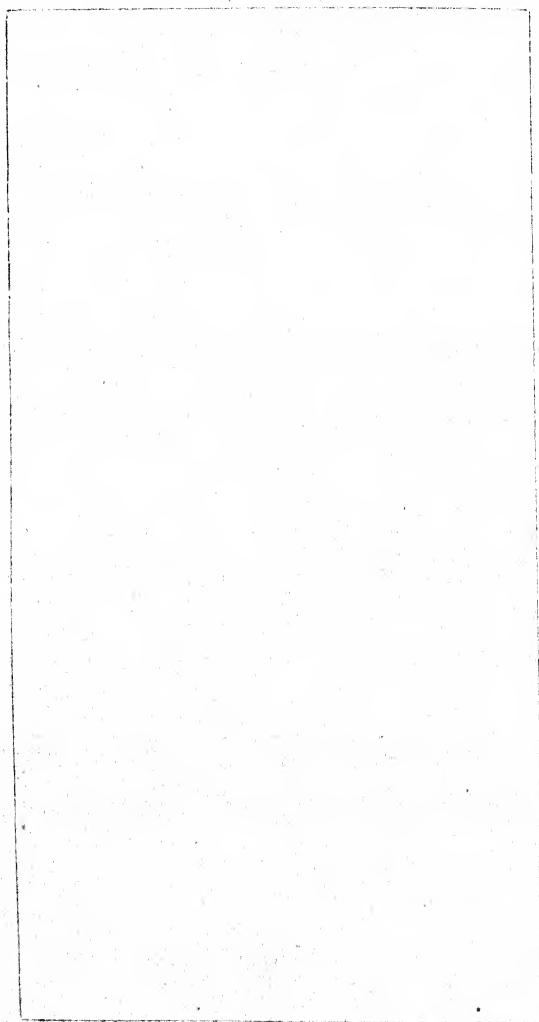
1.1. Principals. 2.2. Purlins. 3.3. Collars. 4.4. Braces.  
5.5. Wallpieces. 6.6. Wallplates. 7.7. Struts. 8.8. Rafters.

PART OF A ROOF, ADDERBURY CHURCH, OXON.

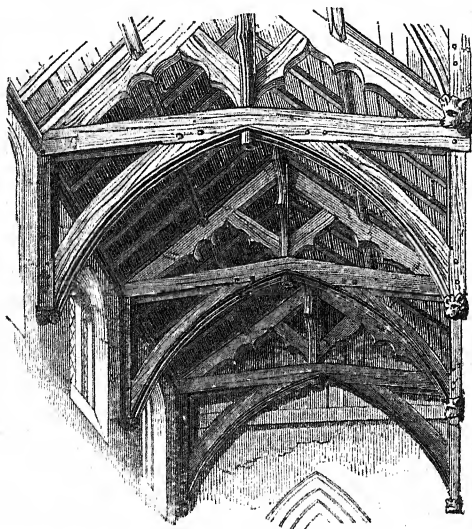


A Tie beam. B King-post. C Principal. D Strut.  
E Brace. F Wallpiece. G Longitudinal Strut. H Ridgepiece.

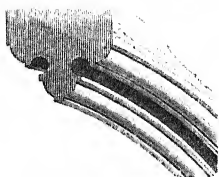




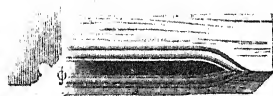
ADDERBURY CHURCH, OXFORDSHIRE.



Roof, west end of Nave.



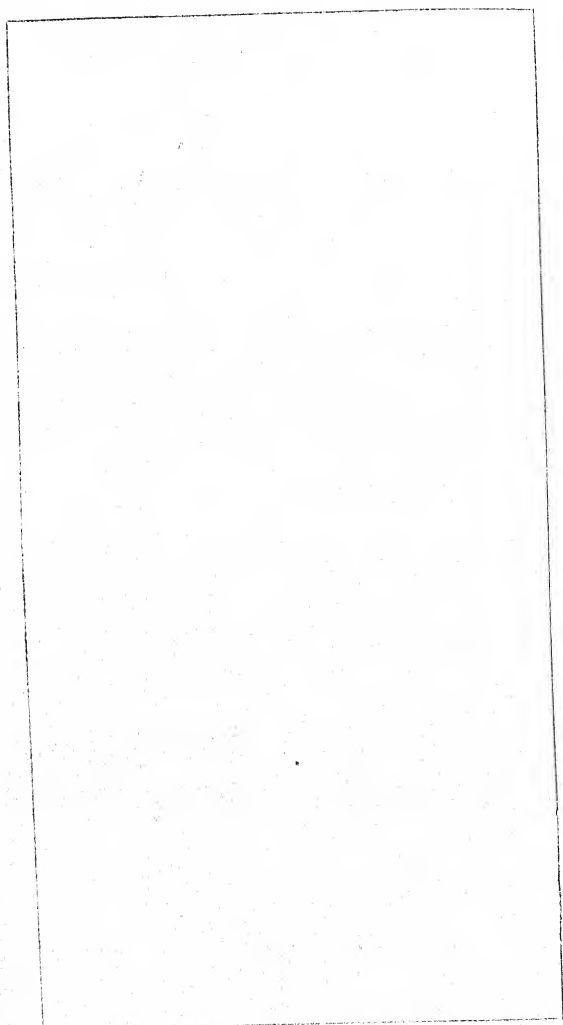
Bracing Ribs



Wall Plates.



Purlin.



The roofs, both of the nave and chancel, of Cubington Church, Warwickshire, are apparently of this style, though in construction plain and simple even to rudeness. The frame-work between each bay consists of a moulded tie beam, from which two queen posts rise supporting a collar beam, on which the purlins rest, and from the upper side of the tie beam issue two curved struts, one on each side, which serve to brace the principal rafters. The valley of the roof is open to the ridge piece.<sup>k</sup> In St. Mary's Church, Nottingham, a Decorated wooden roof of ornamental design is hid from view by the intervention of a plaster ceiling. The nave of Ely Cathedral has an open wooden roof of simple and probably early construction, the frame-work is composed of rafters, at some distance above the feet of which are braces or struts carried obliquely from the rafters on one side to those on the opposite, and these braces are again connected by an horizontal collar, which probably acts as a tie, thus forming, when seen from below, a kind of pentagonal arched roof.

<sup>k</sup> Until very recently, these roofs were concealed by miserable flat plaster ceilings, one of which cut across the head of a very fine east window. These have been removed, and the original roofs exposed to view through the laudable exertions of the late Rev. G. L. Cooke, the Incumbent. The church of Cubington is of Decorated character throughout, with the exception of three semi-circular Norman pier arches, which separate the south aisle from the nave, and which are the only existing vestiges of an earlier structure, and it is evident that when the church was, with this exception, rebuilt in the fourteenth century, the keel moulding of that period was worked on the faces of two of these plain Norman arches, whilst the third was left untouched.

In the little desecrated church of Horton,<sup>1</sup> near Canterbury, is an open wooden roof of a construction different to those which have been described. It is divided into bays by horizontal tie beams, with the underparts moulded, resting on the wall plates, and on vertical wall pieces supported by corbels, with a curved brace between each wall piece and the tie beam. From the centre of each tie beam rises an octagonal shaped king post up to about two thirds in height of the valley of the roof, where it supports a longitudinal rib or beam. From the principals of the roof, at about two fifths in height, spring plain braces which cross diagonally just above the longitudinal rib, and rest on the opposite principal. Above these there is neither collar beam nor apparent ridge piece. From four sides of the king post spring curved braces, both longitudinal and lateral, the former support the longitudinal rib, the latter the braces which cross above it. The roof is high pitched. An apparently similar framed roof, great portion of which is concealed by a plaster ceiling, may also be met with in Kingston Church, Kent.

<sup>1</sup> This structure consists merely of a nave and chancel, and is remarkable in differing from the usual relative proportions which in most small ancient churches were observed between the length of the chancel and the nave, the former being about three-fifths of the length of the latter. In this instance the chancel is only one half of the length of the nave, the latter being twenty-eight feet long by nineteen feet six inches in width, and the chancel fourteen feet long by fifteen feet six inches in width. The want of a due relative proportion strikes the eye on the most cursory examination of this church.

It is possible that some of the roofs thus adduced as examples of this style may be of an earlier or different period, they are, however, altogether distinct in their construction and ornamental accessories from the numerous wooden roofs, whether plain or rich, of the fifteenth century, and, where the frame-work is simple, the mouldings of the tie beam or collar will frequently serve as a criterion of date.

As to the materials with which roofs of this style were externally covered, they consisted sometimes, perhaps generally, of tiles; in some localities of thin slabs of stone, and sometimes of lead. In ancient wills of this century we meet with bequests for covering with lead the roofs of churches,<sup>m</sup> or some portion of them; in the archives of York Cathedral are two agreements, entered into by plumbers, dated A.D. 1367, and A.D. 1370, for repairing and covering with lead, where required, that cathedral, the belfry, and the chapter house.

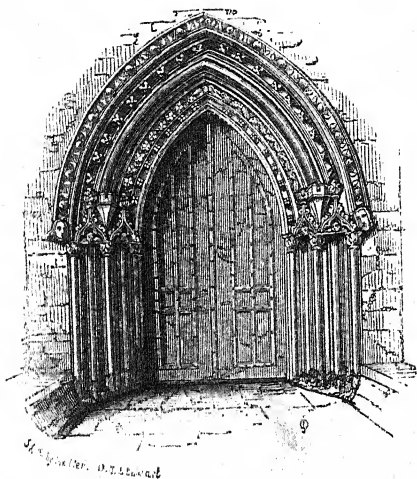
Some DOORWAYS of this style have one or more engaged shafts with moulded or sculptured capitals on each side, from which certain of the architrave mouldings spring, the remainder being continuous with those of the jambs. The north doorway of

<sup>m</sup> Lead was, however, made use of for the covering of church roofs at a much earlier period. Wilfred, bishop of York, is stated by Eddius to have repaired the church of St. Peter, at York, (circa A.D. 669), and to have covered the roof with lead,—“*Primum culmina corrupta tecti renovans, artificiose plumbo puro tegens.*”—*Eddii vita S. Wilfridi, inter XV. Scriptores, Edit. Gale.* And in the chronicle of Joceline de Brakelonda, we find, sub anno 1189, “*Capelle Sancti Andree et Sancte Katerine et Sancte Fidis noviter plumbo cooperte sunt.*”—p. 71.

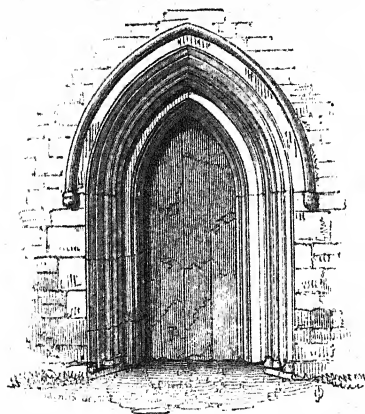
Litchborough Church, Northamptonshire, is of this description; the architrave is composed of two sets of round, filleted, and hollow mouldings, the one set continuous with the jamb mouldings, and the other springing from an engaged shaft with a plain moulded capital on each side. The north door of Adderbury is particularly fine; the jambs are finished with rich crocketed canopies, from which the arch springs; the dripstone is ornamented with a moulding resembling a fir-cone, and within this is a beautiful modification of the tooth ornament, which is here converted into a knot of ivy-leaves and other foliage; the inner mouldings are ornamented with the oak and vine leaves, and within this is the four-leaved flower.



Many doorways are without shafts, and the jambs are composed of a series of quarter round and semi-cylindrical mouldings, which have often a square edged fillet running vertically up the face, and these are all continuous with the architrave mouldings. The west doorway of Flore Church, Northamptonshire is a good plain specimen of this description: examples of doorways with simple quarter round mouldings, without the fillet on the face, occur at Bilton and Grandborough, Warwickshire. Doorways of this style are sometimes enriched with ogee canopies, ornamented with crockets and finials, and are flanked by crocketed pinnacles, the ball-flower is also inserted in the hollow mouldings of the jambs

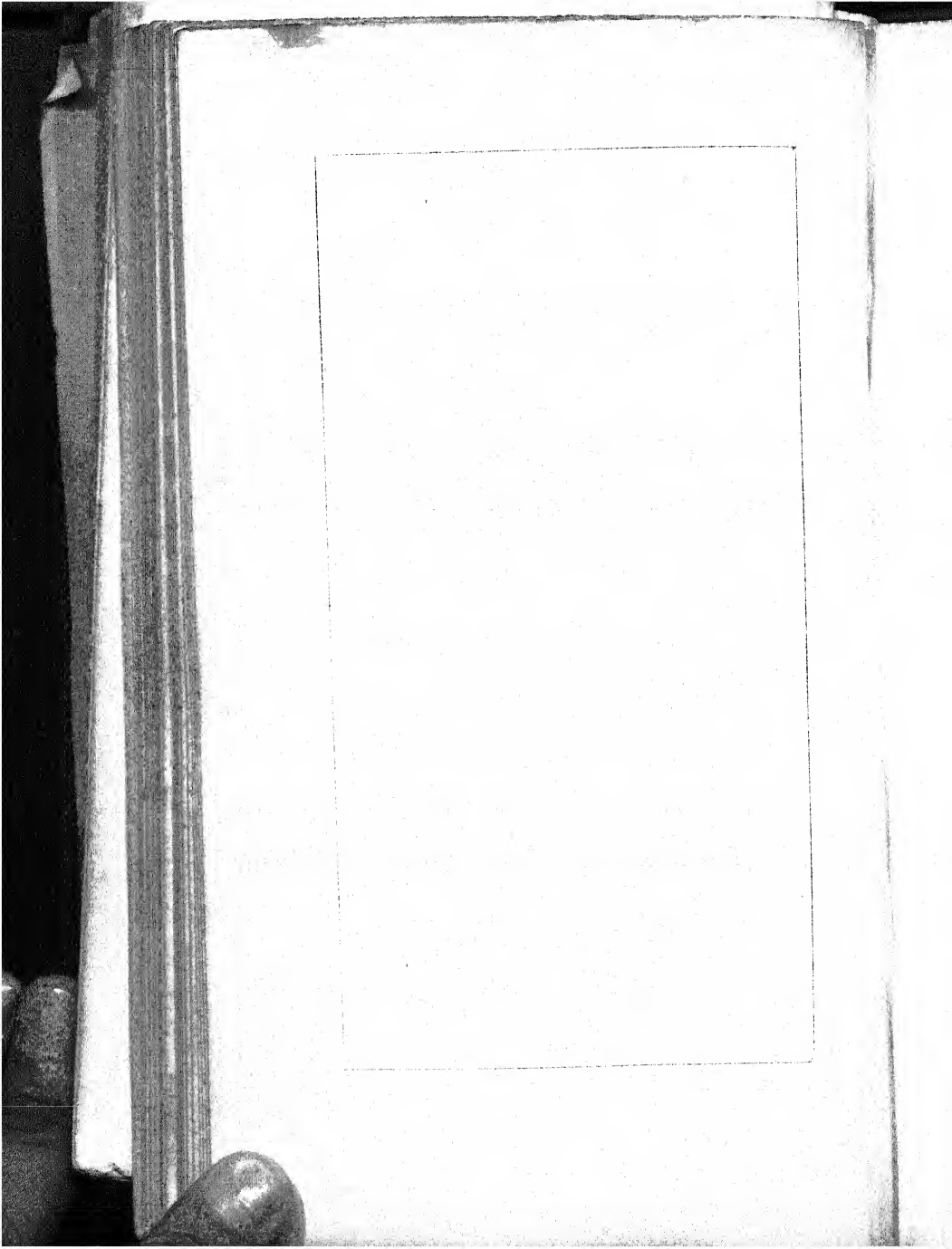


Adderbury Church, Oxfordshire.



Flore Church, Northamptonshire.





and architrave. The west doorway of Byfield Church, Northamptonshire, is thus enriched. A doorway on the west side of a chantry chapel at Ledbury Church, Herefordshire, contains in each jamb three engaged shafts with moulded capitals, and in the hollow mouldings between the shafts a profusion of the ball-flower is inserted. Sometimes a square four-leaved flower is inserted at intervals in a hollow moulding, as in that of the hood over the west doorway of Charwelton Church, Northamptonshire.

The west doorway of Bloxham Church, Oxfordshire, is a fine and rich specimen of this style; it exhibits numerous mouldings, both round and hollow, and the latter contain a frieze of birds at intervals, the ball-flower with entwined stalks, and a late example of the tooth ornament; this doorway is surmounted by a curious sculptured representation of the last judgment; the figure of Christ appears under a canopy, on each side are figures of six of the Apostles, on the right is represented the resurrection of the just, who appear issuing from their graves, whilst on the left is sculptured the usual medieval representation of hell, the open jaws and head of a whale.

In some instances the head of the doorway is foliated, and an approximation in detail to the succeeding style is perceivable. The west doorway of Dunchurch Church, Warwickshire, is in this stage of transition. Large doorways have sometimes a double opening divided by a clustered shaft, as in

the entrance to the chapter houses of the cathedrals of York and Wells. Some small doorways in this, as in the earlier styles, exhibit the square-headed trefoil in the head, as a doorway in the chancel of Byfield Church, Northamptonshire. The ancient iron scroll-work and hinges are still retained on some of the original doors of this style, which, as yet, rarely appear to be panelled. A few instances however of early panel work of this style occur, as at St. Crux Church, York. At Swyneshead Church, Bedfordshire, is a door covered with decorated panel work tracery, flowing in the upper part and sunk in the surface. Within a Norman doorway, Arrow Church, Warwickshire, is a decorated door covered with panel work tracery in the same style.

The PORCHES of this style, which are constructed of stone, may be distinguished by the external portals, which exhibit the same general features and mouldings as the inner doorways present; the roof is not always original. The south porch of Middleton Cheney Church, Northamptonshire, is singular and interesting, and built entirely of stone; the external roof, composed of stone slabs, is raised to a very acute pitch supported internally by an arch, having the space between it and the ridge of the roof pierced or filled with decorated tracery. The south porch of Chacombe Church, in the same county, has also a high pitched roof, covered with stone slabs, sustained on plain arched ribs. The north and south porches of Adderbury Church, Oxfordshire, are also of this style. The entrance to

the south porch of Byfield Church, Northamptonshire, exhibits numerous round, filleted, and hollow mouldings, with the ball-flower inserted in the latter, and the arch is surmounted by an ogee crocketed canopy flanked by rich angular pinnacles. Some porches have at the sides double plain ogee-headed lights, as at Boulton Church, Derbyshire.

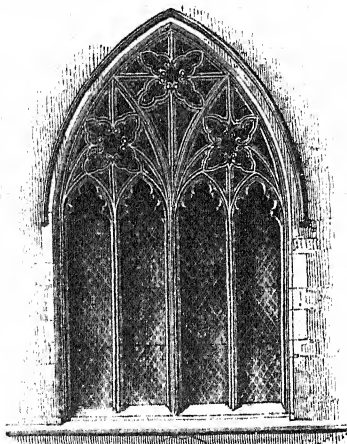
The WOODEN PORCHES of this style are interesting, and generally of an ornamental character; the sides, from the base half way up to the eaves of the roof, are constructed of solid masonry or timber work, and the space between is occupied by a kind of open wooden screen-work or hanging tracery, which has a rich and characteristic effect; the rafters are sometimes braced with curved ribs, and the gable is ornamented with barge-boards cut into curves, or engrailed tracery, finished with an ogee-shaped arch. An ornamental porch of this kind, formerly at Kingsbury Church, Middlesex, has within the last few years been destroyed. A plainer wooden porch of the same character, in its general features, is to be met with on the north side of Hascombe Church, Surrey. Annexed to the churches of Bromsberrow, Kempley, Pauntley, and Preston, Gloucestershire, and probably to many other churches in that district, are plain wooden porches of Decorated character, the gables of which are fronted with pendant engrailed barge-boards, under these the porch is entered through a moulded wooden arch, and the purlins of the roof have

curved braces. These porches exhibit the same general design, and differ only in minute particulars. A similar but somewhat richer porch is to be met with at Bishop's Frome, Herefordshire.

In the later period of the Early English style, the WINDOWS were enlarged, and the heads were filled with circles either plain or foliated. To these succeeded, in the fourteenth century, windows filled with geometrical or flowing tracery, peculiarities which exclusively pertain to this style, and by which it is most easily distinguished. Small ogee-shaped single light windows trefoiled in the heads are not uncommon in church towers; such occur at Litchborough, Northamptonshire; Bilton, Warwickshire; and Burgh-on-the-sands, Cumberland. The ogee head of this kind of window is sometimes disposed within a square, sometimes under a plain hood moulding, and frequently it is surmounted by an ogee crocketed canopy. There are also some pointed trefoil-headed windows of a single light, the outer curvatures of the heads of which correspond with the inner and form a trefoil. Such occur at Preston Bagot Church, Warwickshire. At Beaudesert Church, in the same county, is a window of two trefoil-headed lights, with the head above pierced with a quatrefoil, the outer curvatures of the head of the window forming a pointed cinquefoil. Such instances are not, however, common.

The windows of this style, generally, are large and of good proportions; the principal lights, varying from two to seven, are divided by mullions,

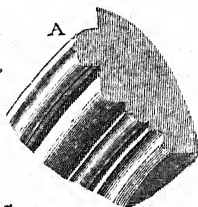
which are not carried vertically through to the head, but at the spring of the arch or in the head form designs of regular geometrical construction, or branch out in easy flowing lines into numerous ramifications, composing flame-like compartments. The variety of tracery in windows of this style is



Chartham, Kent.

very great, and in most instances both the principal and subordinate lights are foliated; there are, however, exceptions where the lights are not foliated, as in the decorated windows with flowing tracery, of Finedon Church, Northamptonshire. In the south transept of Chichester Cathedral is a large and beautiful window filled with geometrical tra-

cery. The east window of Dunchurch Church, Warwickshire,<sup>n</sup> is also of this description, and so are the windows of Sandiacre Church, Derbyshire, of the choir of Merton College Chapel, Oxford, and of the chancel of Chartham Church, Kent. In the north aisle of Dorchester Church, Oxfordshire, is a fine Early Decorated window of three principal trefoil-headed lights, with a circle above filled with geometrical tracery; down the jambs are shafts



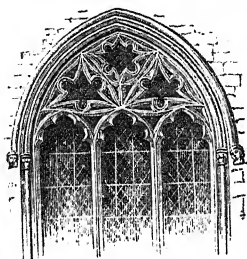
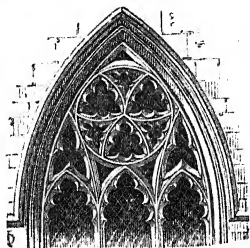
## Details.

- A Section of head.
- B Centre mullion.
- C Lesser mullion.
- D Termination of Cusp.

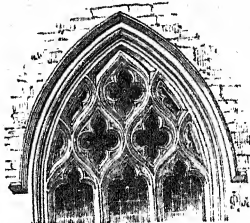
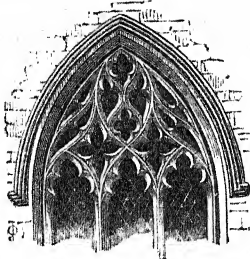
Details; Chancel Window, Chartham Church, Kent.

with bell-shaped capitals covered with sculptured foliage of early character, and the hood over the window is composed of numerous mouldings. In general design this window is very similar to those in the choir of Merton College Chapel, but the arrangement of the tracery in the circle is different. In the west front of Exeter and east front of Carlisle Cathedrals, are two exceeding large and beautiful windows with flowing tracery, forming nume-

<sup>n</sup> See plate p. 213.

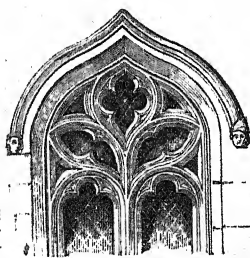
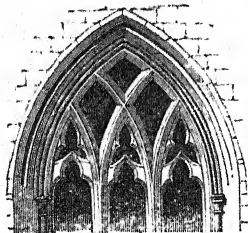


Merton College Chapel, Oxford. Sandiacre, Derbyshire.



St. Mary's, Oxford.

Tysoc, Warwickshire.



Oxford Cathedral.

Warmington, Warwickshire.



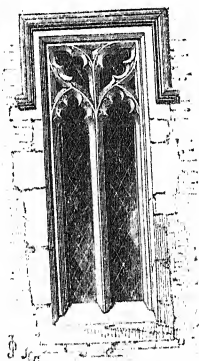


rous compartments.<sup>o</sup> On the north side of the Latin Chapel, Oxford Cathedral, are four decorated windows with tracery in the heads, each somewhat varied from the others. In some windows the mullions simply cross in the head, and the lights are either foliated or plain: good windows of this kind are to be found in the churches of Stoneleigh and Wooten Wawen, Warwickshire. In a chantry chapel, Ledbury Church, Herefordshire, are some very rich and large decorated windows, consisting of four principal lights, each with foliated tracery in the heads; the foliations are feathered, and the jambs, mullions, and tracery are enriched, both externally and internally, with a profusion of the ball-flower, set in hollow mouldings. The external edges of the jambs and architrave of the east window of the chancel of Wooten Wawen Church, Warwickshire, exhibit a continuous series of crockets set in a cavetto or hollow moulding, a very singular and unusual arrangement. Sometimes, but rarely, the principal lights are divided by a transom, plain or embattled, as in the east window of Claypole Church, Lincolnshire.

The most common form of the head of the win-

<sup>o</sup> The cost of the construction of large windows in this style, in Durham Cathedral, may be collected from the account given of Johannes Fossor, Prior of Durham, from A.D. 1341 to A.D. 1374. 'Item, fecit unam fenestram VI. luminarium, longam et sumptuosam, in boreali parte crucis dictæ ecclesiæ, pro qua solvit 100*l.* et pro vitriatione 52*l.* Item pro fenestra juxta altare, in parte boreali, cementariis et vitreariis 22*l.* Item pro vitriatione trium fenestrarum ex parte orientali xii*l.* v*s.* viij*d.*'—Hist. Dunelm. Scriptores tres.

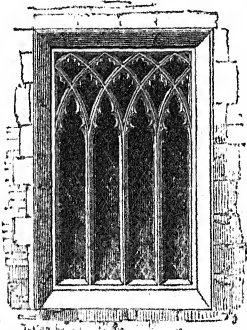
dow is that of the simple pointed arch; ogee-headed windows are, however, not uncommon; examples occur at Warmington, Warwickshire, and Litchborough, Chacombe, and Chipping-Warden, Northamptonshire. In this latter county windows of this form are very prevalent. Square-headed windows are common, especially in the clerestory, but they often occur in other parts. In the south aisle of Ashby Folville Church, Leicestershire, is a rich and interesting example, with the ball-flower inserted in the hollow moulding of the jambs, and along the architrave. Winton Church, Bedfordshire, also contains several square-headed windows of this style filled with decorated tracery; and in Brailes Church, Warwickshire, and the Lady Chapel, Hexham, Northumberland, are square-headed windows of this style.



Brailes, Warwickshire.

Segmental and nearly flat-headed windows are also to be met with, as in the clerestory windows of the south aisle, Peterborough Cathedral, and at Garsington Church, Oxfordshire, where they are square-headed without and segmental within, and at Byfield Church, Northamptonshire; the windows in the chancel of Byfield are also curious for their elongated

form. At Cumnor Church, Berks, is a triangular-headed window of this style, and in the south aisle of Wood Newton Church, Northamptonshire, is a triangular headed decorated window consisting of three principal trefoil lights, with three sex-foiled circles above arranged two and one, with a hood moulding over. Obtuse shaped triangular headed decorated windows likewise occur in Kibworth Church, Leicestershire.



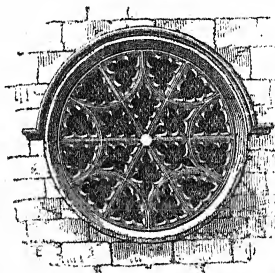
The flamboyant window common in France is not often to be met with in this country: on the north side of Salford Church, Warwickshire, is, however, a Decorated window filled with tracery in which the flamboyant form is observed.<sup>p</sup> The mullions and tracery in the heads of the windows, and the jambs and architrave, are either simply splayed with plain faces, or are moulded with quarter and three-quarter rounds, with or without fillets, running up the face, as at Tysoe Church, Warwickshire. The mullions have also the cavetto, or hollow moulding on the side, and in this in the west window of the south aisle of

<sup>p</sup> The flamboyant style on the continent answers, in point of era, to the Florid or Perpendicular English Style of the fifteenth century.

Evington Church, Leicestershire, the square four-leaved flower is inserted at intervals. We sometimes find rich windows with pedimental and ogee canopies over them ornamented with crockets and finials. Some windows in this style resemble in design Early English windows of three lancet lights, the middle one higher than those on the sides, comprised under a single dripstone, and are devoid of tracery, the spaces between the heads of the middle and two side lights being simply pierced. Windows of this description occur in the south aisle of Mayfield Church, Derbyshire, and in the east end of the south aisle of Evington Church, Leicestershire; in the latter the mullions are moulded with a half round and fillet on the face, and the hood moulding springs from corbel masks.

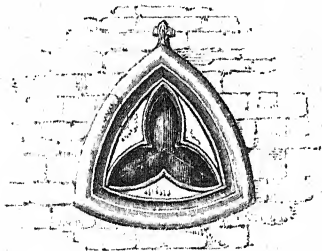
In large conventual churches, circular windows filled with tracery are not uncommon; these are sometimes found in small churches, as at Milton Malsor Church, Northamptonshire; Leigh Church, Cheshire;

and in the tower of the church of Stratford-upon-Avon. At the west end of the south aisle of Aldebury Church, Salop, is a fine triangular spherica-shaped window filled with tracery. In the cler



Leek Church, Staffordshire.

story we also meet with windows triangular-shaped with curved sides, as at Barton Segrave Church, Northamptonshire, and quatrefoils within squares, as at Litchborough; at Great Milton, Oxfordshire, the clerestory windows are quatrefoiled circles, and at Garsington Church, Oxfordshire, sexfoiled circles form the clerestory lights. A very common clerestory window is composed of two ogee foliated

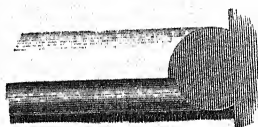


Barton Segrave, Northamptonshire.

lights, within a plain square head, without any dripstone, but it is difficult to notice, except in a very cursory manner, the extreme variety of tracery the windows of this era present; all, however, are more or less coupled with certain defined characteristics of style. Some churches in this style in Huntingdonshire have very plain square-headed windows, divided into two lights by a single vertical mullion without any foliation or arch in the head, but in form resembling plain windows of the debased style, for which, on a cursory view only, they may be taken; these have a plain label above as a hood moulding springing from corbel masks.

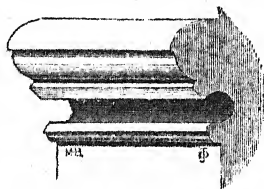
Square-headed decorated windows of this kind occur in the churches of Water Newton, Overton Longueville, and Stibbington, Hunts, and may probably be found in more churches in the same district, for such windows appear to be a provincialism. The corbel heads from which the hood mouldings over the doorways and windows in this style spring, are often designed and sculptured with an exquisite degree of taste, such as it would be difficult to surpass. The arrangement of the head dress, when the head represented is that of a female, is disposed with much freedom and skill; and the hair, when the head is that of a man, is represented with the graceful flowing curls in fashion during the fourteenth century. In the north eastern parts of Northamptonshire and in other districts, masks instead of corbel heads are very common as supports to hood mouldings. One of the windows of the chancel, Kinwarton Church, Warwickshire, has an original mullion, jambs, and tracery in the head composed of wood, but this material we rarely find so used.

The MOULDINGS of this period approximate more nearly in section and appearance those of the thirteenth than those of the fifteenth century, but the members are, generally speaking, more numerous than in the former style and this is observable in the capitals, bas



Stratford-on-Avon.

mouldings, doorway and window jambs, and architrave mouldings, especially in large churches: quarter round, half, and three quarter round mouldings, often filleted along the face, and divided by small hollows are common. The quarter round is much used in common doors and arches. The stringcourse under the windows frequently consists of a simple roll moulding only, the upper member of which overlaps the lower. Sometimes a hollow is carried beneath the roll moulding, the effect of which is very striking; of this instances occur in the churches of Claypole, Lincolnshire, and Stanton Lacey, Salop. A simple semicylindrical moulding is found in that of Spratton, Northamptonshire, and a round moulding, with a square-edged fillet, occurs at Orton-on-the-hill, Leicestershire; sometimes the round moulding is keeled, as at Broughton Church, Oxfordshire, and at Flore Church, Northamptonshire. The hood moulding over the windows often consists of a quarter round, or ogee, with a hollow beneath,

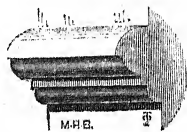


Stanton Lacey, Salop.

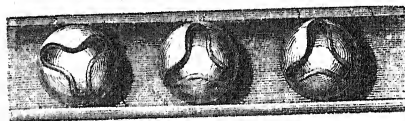
and in some instances returns horizontally along the wall as a stringcourse; a disposition, however, more frequently observable in the Early English style than in this: yet we may cite as examples Harvington, Worcestershire, and Sedgbarrow,



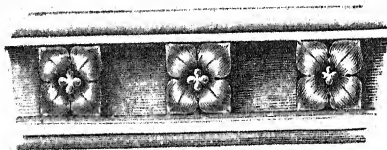
Gloucestershire. Sometimes a quarter round with a plain slope below forms the hood moulding. Taken altogether, the various mouldings in this style have a very chaste and pleasing effect. In ornamental detail the ball-flower is one of its most characteristic ornaments; it consists of a ball inclosed within three or four leaves, bearing some resemblance to a rose-bud; it is usually inserted in a cavetto or hollow, whether a cornice moulding, architrave, or jamb, accompanied sometimes with foliage: a four-leaved flower,



Ledbury, Herefordshire.



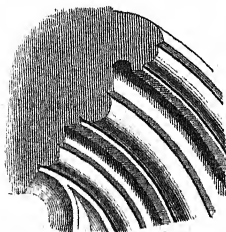
inserted at intervals in the same manner, is an ornament not uncommon. The cornice moulding, beneath the parapet or eaves of the roof, consists,



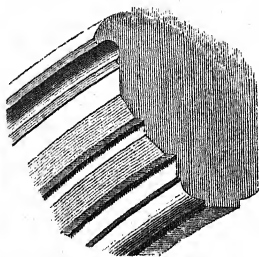
Tewkesbury Abbey.

not unfrequently of a cavetto filled at intervals with the ball-flower, leaves, or grotesque heads, as at

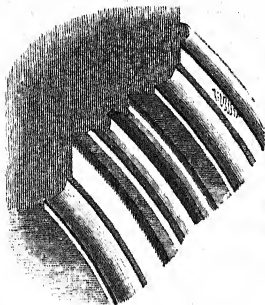
MOULDINGS.



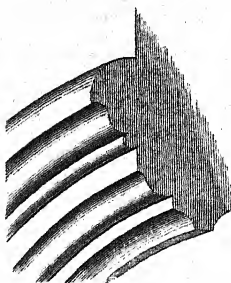
Elton, Huntingdonshire.



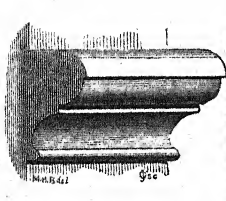
Austrey, Warwickshire.



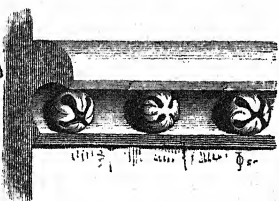
Flore, Northamptonshire.



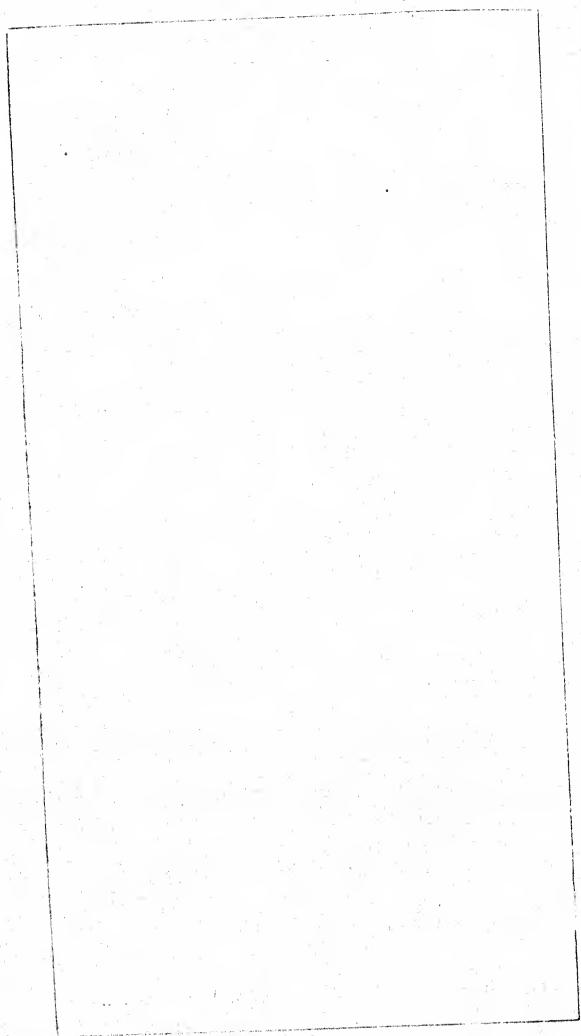
Dorchester, Oxon.



Claypole, Lincolnshire.



Grendon, Warwickshire.



Crick, Northamptonshire, Ludlow, Salop, Brailes and Grendon, Warwickshire, and Ambrosden, Oxfordshire.

The Base moulding or ground table in this style often presents a bold and effective appearance, and

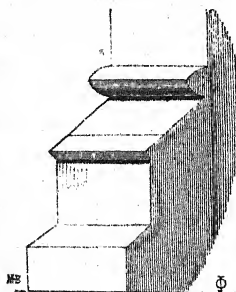
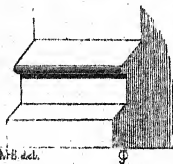
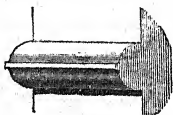
sometimes consists of a filleted round or keel moulding, <sup>q</sup> running horizontally along like a string-course, as the upper member, with one or two projecting slopes beneath, as at Broughton Church, Oxfordshire, and Langham Church, Rutlandshire.

Langham Church, Rutland.

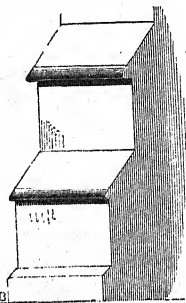
The base moulding at Flore Church, Northamptonshire, consists of three projecting slopes, the two uppermost of which are rounded at the lower edge, whilst the lowest appears little more than a plain chamfer. The effect thus imparted to a building by a few bold mouldings judiciously applied to the base of the walls as a ground table is very striking.

Broughton Church, Oxfordshire.

The BUTTRESSES of this style are worked in  
<sup>q</sup> See Vignette at the end of this Chapter.

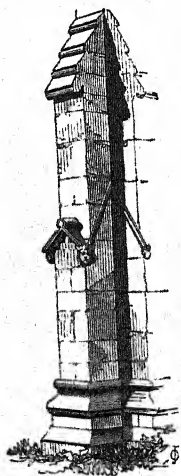


stages, commonly of two, and many are finished with a triangular or a gable-headed termination, which is sometimes plain, but frequently ornamented with crockets and finials. In detail they are of a more richly adorned character than those of the preceding style. The triangular head of the buttress is seldom carried above the parapet; but the buttress,



Flore Church,  
Northamptonshire.

as in a later style, is sometimes capped by an enriched crocketed pinnacle, which rises above the parapet, and the set-off generally consists either of a mere slope, or is faced with a triangular or pedimental head. The triangular head is not, however, an indispensable characteristic to



Grendon Church,  
Warwickshire.

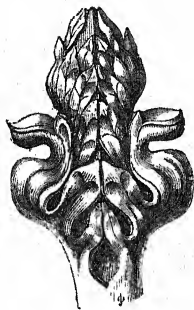


Witney Church,  
Oxfordshire.

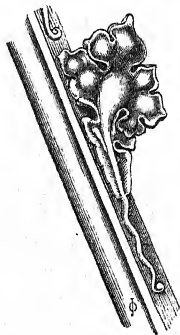
the buttress of this style, as in many instances both the head and set-off are sloped, the slopes being often composed of several overlapping slabs presenting in profile a serrated appearance, as at Gren-don Church, Warwickshire. This is often the case in Decorated work, in which many buttresses are so extremely plain and void of detail, as by themselves not to be easily distinguished from those, equally plain, of other styles. Rich buttresses sometimes consist of two stages, ornamented on their outer surface with niches, as at Witney Church, Oxfordshire. The buttresses at the angles of fourteenth century churches are generally placed diagonally, a disposition very rare in that of the preceding period. At Exeter Cathedral there are some good examples of the flying buttress of this style; and such also occur at the Abbey Church, Malmesbury.

The NICHES of this style are very beautiful, and generally surmounted by pedimental or ogee canopies of most elaborate workmanship, which sometimes project in front, enriched with crockets and finials, while their interiors are groined with numerous small rib mouldings. We occasionally find a niche on each side of the east window of the chancel, or of an aisle, with a bracket beneath, on which the image of some saint was formerly placed. In not a few instances we find brackets, plain, moulded, or sculptured, projecting from different parts of the wall, or from piers without any superincumbent canopy, and these were for the same purpose. Sometimes we find niches sunk into or worked on the

surface of piers of much earlier construction, as at Clee Church, Lincolnshire.



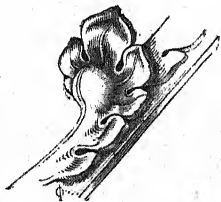
Finial, Cherrington Church,  
Warwickshire.



Monumental Crocket,  
Lincoln Cathedral.

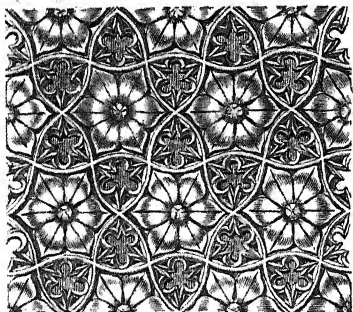
The CROCKETS and FINIALS of this style, as decorative embellishments, are peculiarly chaste, graceful, and pleasing, and in detail display a variety of forms, some resembling the botanical productions of one class, some of another.

Amongst the varieties of ornamental work, the mode of covering small plane surfaces of walls with diapering was sometimes used, the design being in exact accordance with the architectural features and details of the style. A rich diaper pattern of this



Monumental Crocket,  
Hereford Cathedral.

description appears on a monument in the choir of Canterbury Cathedral, the design consisting of a flower of six leaves, slightly raised in relief within a sexagonal compartment, the sides of which are formed by the curves of spherical triangles which surround it, and are foliated within, and painted azure and gules; the whole forming a rich and tasteful ground-work. Diaper work also appears in



*J. del. & sc.*

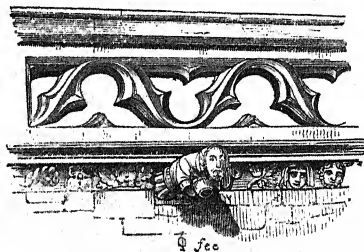
Canterbury Cathedral.

the rich but much mutilated Lady Chapel, Ely Cathedral, at the back of the canopies of the ornamental arcade which surrounds the walls.

Besides the plain horizontal and low embattled PARAPETS with horizontal cap mouldings, which are not always easy to be distinguished from those of other styles; the horizontal parapets are sometimes pierced with trefoils, as at Lichfield Cathedral; and one which is pierced with wavy flowing tracery



foliated has a rich effect, and is characteristic of this style. Of this description of parapet, examples are to be found in Malmesbury Abbey Church, Brailes



Parapet, Brailes Church, Warwickshire.

Church, Warwickshire, and St. Mary Magdalen Church, Oxford. In Mayfield Church, Staffordshire, is a curious parapet: the crest is finished with engrailed work, the cusps of which are pomelled; this runs along the pitch of the parapet at the east end. A corbel table supporting the parapet is in this style rarely to be met with; a late instance, however, occurs in the tower of the church, Weston-upon-Wel-land, Northamptonshire. Gurgoyles of grotesque sculpture were employed to carry off the water from the gutters.

The foliage of Decorated CAPITALS may generally be distinguished from those of Early English by its not rising from the neck



York Cathedral,

moulding with stiff stems, but being carried round the bell in something of a wreath-like form. The foliage itself, whether of capitals, finials, crockets, bosses, or other ornamental accessories, exhibits much of natural freedom, and we frequently find the oak, the ivy, the hazel, the vine, the fern, &c., very beautifully and closely copied from the natural



York Cathedral.



Worcester Cathedral.

leaves; the oak in particular seems to have been an especial favourite. The leaves are luxuriantly expanded, gracefully disposed, and sculptured with great boldness and freedom; they are sufficiently distinct from the foliage of the succeeding style, which, though frequently most elaborate, has still in general a certain formality of outline which renders it very inferior in grace and beauty to the Decorated.

We sometimes meet with plain square CORBEL BLOCKS, and other work of an intended decorative description, the design for the sculpture of which has never been carried into effect, as at Netherseal Church, Leicestershire, where the corbel blocks to

the hood mouldings over the windows are left in an unfinished state. This is also apparent on examining the exterior of the chancel of Crick Church, Northamptonshire, where the mere decorative work appears to have been suddenly stopped and never afterwards proceeded with. Nor is this a singular instance, many of the plain-faced octagonal fonts were probably intended for future decoration; and in Bilton Church, Warwickshire, is an octagonal font of this period, the sides of the bason of which are covered with tracery marked out and partially sunk, but left in an unfinished state; and in the south aisle of Wooten Wawen Church, in the same county, is exhibited the outline of a fine Decorated piscina, the execution for the design of which has been commenced but left incomplete.

In the sculptured accessories of this style the free and graceful manner in which even subordinate features, such as the corbel heads which support the hood moulding over doorways and windows, and other small sculptured groups, are designed, evince a purity of taste we rarely meet with in the sculptured detail of the fifteenth century: and although in the sculptured work of this period there is much of what is conventional, it is, with few exceptions, so admirably conceived and executed, that it affords by far the best school of medieval art to which attention can be directed for study.

Both the transition from the Early English to the Decorated style, and from the Decorated to the Florid, or Perpendicular style of the fifteenth cen-

tury, in which vertical rather than flowing lines prevail, were very gradual, and we find in buildings of the period of Transition a mixture of the features of both styles.

From a few only of the writers who flourished in the fourteenth century can we collect any architectural notices either general or in detail.

In Chaucer we find allusions made to *imageries*, *pinnacles*, *tabernacles*, (canopied niches for statuary,) and *corbelles*. Lydgate, describing the buildings in his *Siege of Troy*, adverts to those of his own age, and uses several architectural terms, now obsolete or little understood, and some which are not so, as *gargoyles* :—

“ And many a gargoyle, and many a hideous head.”

In Pierce Ploughman's Creed we have a concise but faithful description of a monastic edifice of the fourteenth century, comprising the church or minster, cloister, chapter-house, and other offices.

In Exeter Cathedral this style may be said generally to prevail, although some portions are of earlier some of later date. Great part of Lichfield Cathedral was built during the fourteenth century, also the Lady chapel and chapter-house of Wells Cathedral. The cloisters adjoining Norwich Cathedral rank as the most beautiful of the kind we have remaining; they were commenced A.D. 1297, but not finished for upwards of a century, although proceeded with by different prelates from time to time. Numerous country churches are wholly or principally erected in this style; amongst these the

following are well worthy of notice:—Trumpington Church, Cambridgeshire; Byfield Church, Northamptonshire; Shottesbrook Church, Berkshire, built in the form of a cross by Sir John Trussel about the year 1387; and Wymington Church, Bedfordshire, built by John Curteys, lord of the manor, who died A.D. 1391.<sup>r</sup> Perhaps the most beautiful remains of this style, both in sculptured

<sup>r</sup> We occasionally meet with sepulchral and other inscriptions and records, which denote the precise periods, or nearly so, in which particular churches, or portions of such, were constructed; and these afford valuable evidence in forming a comparison and development of the different styles of architectural design. In the chancel of Harleston Church, Northamptonshire, is the following sepulchral inscription:—*Orate pro anima Richardi De Hette, qui fecit cancellum cujus auxilio fuit Ecclesia facta anno Domini MCCCXX quinto.*—Bridge's Northamptonshire. Sir Henry Chauncy, in his History of Hertfordshire, gives an inscription existing in his time in a north window of Buckland Church in that county, which ran thus:—.....*Nicholi de Bokeland qui istam ecclesiam cum capella Beatæ Mariæ construxit an. Dom. 1348.* In Berkeley Castle is a deed made in 46. E. 3. A.D. 1373, between John de Yate and seventeen others, the chief inhabitants of Arlingham on the one part, and Nicholas Wistronger Cementarian de Glou'r of the other part, which particularly shews their composition made with him "for the buildinge of the tower or belfree wherein the bells do hang," and of the most part, if not all, the church of Arlingham.—Bigland's Gloucestershire, vol. i. p. 66. The erection of Wymington Church, Bedfordshire, which consists of a tower, nave, north and south aisles, chancel, and a chantry chapel at the east end of each aisle, is recorded by an inscription on the tomb of the founder, or rather the rebuilder: *Hic iacet Johes Curteys dñs de Wymyton quondam maior staple lanaru Calesii c Albredi vx ei qui istam eccliam de novo construxerut obiit et ide Johes XIX die mensis april anno dñi millimo CCCLXXXI. aiabz quor ppicietur altissim. Amen.* In Wanlip

as well as in architectural detail, are to be found in the churches of some parts of Lincolnshire, where it very much prevails; but fine specimens of this style, both plain and rich in detail, abound in the churches of Oxfordshire and Northamptonshire. The south aisle of the church of Stratford-upon-Avon, built by John de Stratford, early in the reign of Edward the Third, is a structure in this style, in which extreme and unusual plainness even to meagreness prevails. The want of a sufficiency of

Church, Leicestershire, is a sepulchral slab, bearing, according to Staveley, the following inscription, *Here lies Thomas Wallis, Knight, lord of Anlip, and Dame Katrin his wife, which in her time made the Kirk of Anlip, and hallowced the Kirk end first in worship of God, and our Lady and Seint Nicholas. That God have their souls and mercy. An. Dni. millesimo CCC nonagesimo tertio.* Many windows filled with painted glass had also inscriptions commemorative of a donor or benefactor to the church, or of one who built a chapel or aisle; as in a painted glass window formerly in the north aisle of Wolvey Church, Warwickshire, where beneath the figure of a female was inscribed as follows:—

‘Dna Alicia de Wolvey que fecit fieri istam capellam.’

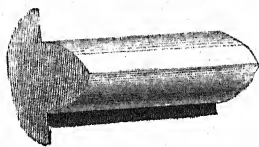
This practice of commemorating in glass painted windows the names and acts of parties, is alluded to and reprehended in the Vision of Piers Ploughman,

..... “lo how men wryten  
In fenestres at the freres”....

and again,—

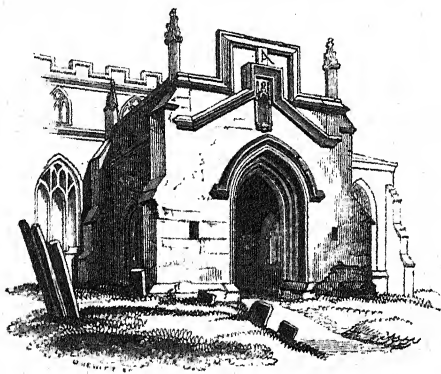
“And he soiled hure sone and setthen he seide we have  
A wyndow a worchong wol stonden ous ful hye  
Wolde ye glase the gable and grave yr youre name  
.....  
Ac God to alle good folke such guvyngre defendeth  
To wryten in wyndowes of eny wel dedes  
God in the Gospel such gravyngre nort aloweth  
Nesciat sinistra quid faciat dextra.”

decorative ornament is at once perceptible; even the stringcourse under the windows is not moulded but plainly sloped, and the gargoyles which project from the parapet are not sculptured but consist of mere hollow cylinders of stone. During the fourteenth century annexations were made to numerous churches of earlier construction by the erection of aisles, transepts, or chantry chapels. In all these structures we find more or less, in general appearance, form, proportion, and detail, of that extreme beauty and elegance of design which prevailed for about a century, and was then lost in the succeeding style.



Decorated Keel Moulding, Florio Church, Northamptonshire.





Porch, Newbold-upon-Avon, Warwickshire.

## CHAPTER VIII.

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### OF THE FLORID OR PERPENDICULAR ENGLISH STYLE.

IN the latter part of the fourteenth century, and towards the close of the reign of Edward the Third, we find symptoms of a transition from the perfect and symmetrical style then prevalent to one which displayed more elaborate and much richer work than its precursor, but was wanting in the chaste general effect and majestic beauty in which the Decorated style stands unequalled.

Whether this retrogression in architectonic taste, —not compensated for by an increased meretricious—



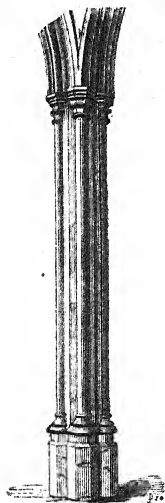
ness of design,—in any degree proceeded from the symbolical tendency of the age,—for symbolism was now more frequently applied, not so much to the general plan and outline of the building, (since churches planned in the form of a cross are, in this style, rarely to be found, though Minster Lovel Church, Oxfordshire, furnishes us with an example,) or to its larger subdivisinal parts, as to the minuter constructive and ornamental features, such as bosses, carved figures supporting the frame-work of the roof, and the frieze of the cornice under the wallplate,—is a question which may admit of consideration. In treating on the transitions and changes of Ecclesiastical Architecture at different and particular periods, much remains to be satisfactorily developed and explained.

This style now about to be elucidated has, from the multiplicity, profusion, and minuteness of its ornamental detail, received the designation of FLORID; from the mullions of the windows and the divisions of ornamental panel-work running in straight or perpendicular lines, which is not the case in any earlier style, it has been called, and is now better known to us as, the PERPENDICULAR.<sup>s</sup> We find traces of it in buildings erected at the close of the reign of Edward the Third, (circa A.D. 1375;) it prevailed, with various modifications introduced at different periods, for about a century and a half,

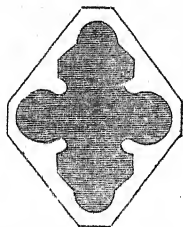
<sup>s</sup> The late Mr. Rickman, by whom this appellation was adopted, has been generally since followed in his nomenclature.

or rather more, till late in the reign of Henry the Eighth, (circa A.D. 1539.)

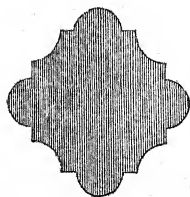
The beautiful flowing contour and curvilinear lines of the tracery, characteristic of the Decorated style, were now superseded by mullions and transoms disposed vertically and horizontally; and in lieu of the quarter-round, half and three quarter-round, and small hollow mouldings of the fourteenth century, angular-edged mouldings with wide cavettos became predominant.



Beddington.



Newbold-upon-Avon.



Beddington, Surrey.

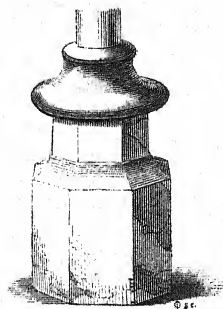
The PIERS of this style are distinguished from those of an earlier period in the following particu-

270 FLORID OR PERPENDICULAR ENGLISH STYLE.

lars. The section of a pier, common in it, may be described as formed from a square or parallelogram, with the angles fluted or cut in a bold hollow, having on the flat face of each side of the pier a semicylindrical or three-quarter round shaft attached, as at Beddington Church, Surrey, or Kettering Church, Northamptonshire. In some, the flat faces and the hollow mouldings at the angles are carried up from the base to the spring of the arch, and thence, without the interposition of any

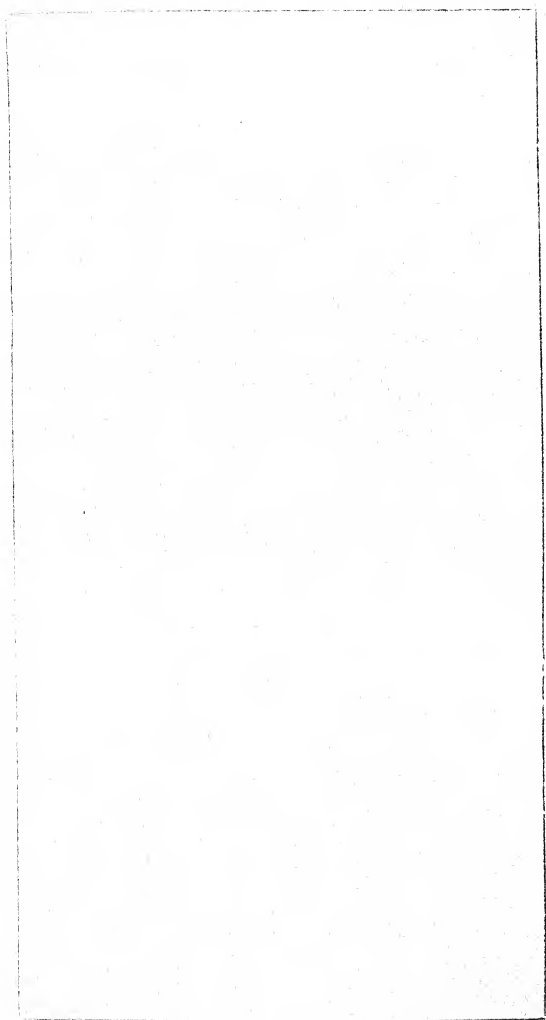


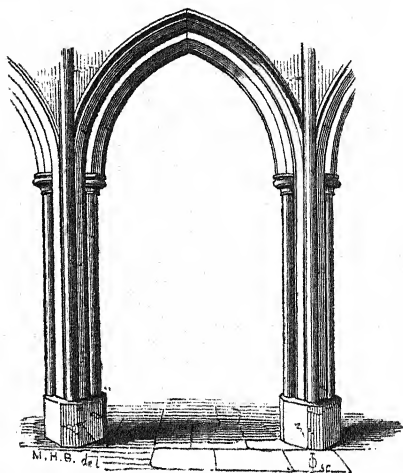
Minster Lovel.



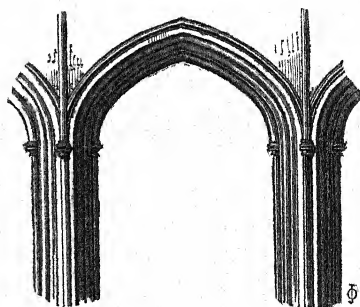
Minster Lovel.

capital, in a continuous sweep to the apex of the arch; but the slender shafts attached to the piers have capitals, the upper members of which are angular. The base mouldings are also polygonal. Piers and arches of this description are numerous; they occur in the following and many other churches: Croydon, Surrey; St. Thomas, Salisbury; Cerne Abbas, Bradford Abbas, and Piddleton, Dorsetshire; Yeovil, Somersetshire; and Burford, Oxfordshire.



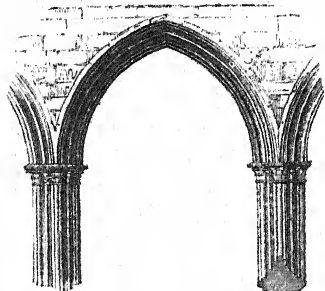


Newbold-upon-Avon, Warwickshire.



Bath Abbey Church.

In some churches a very slender shaft with a capital is attached to each angle of the pier, which is disposed lozenge-wise, the main body of the pier presenting continuous mouldings with those of the arch, unbroken by any capital; as in the piers of Bath Abbey Church, rebuilt early in the sixteenth century. Sometimes a semicylindrical shaft with a capital is attached to the inner face of a lozenge-shaped pier, whilst in front a bearing shaft is carried up for the purpose of sustaining the wallpiece,



St. Mary's, Oxford.

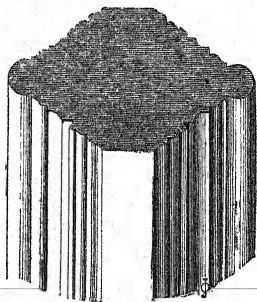
or a portion of the frame-work of the roof; plain piers of this description occur in the church of Newbold-upon-Avon. In small country churches we frequently find the architrave mouldings of the arch continued down the piers, without any capital or shaft, as at Brinklow and Willoughby, Warwickshire. A richer variety of pier consists of a lozenge hollowed at the sides, with a single slender shaft in the hollow, and clustered ones at the angles; a beautiful specimen occurs at St. Mary's, Oxford.

There are some pier arches early in this style in Merevale Church, Warwickshire, the piers of which are disposed lozenge-wise, fronted at the angles, opposite the choir and aisles, with semicylindrical attached shafts, faced with a plain flat surface below the soffit of the arch, whilst the four intervening spaces or sides are moulded with the double ogee and angular mouldings. In the church of the Holy Trinity, Coventry, and in Ensham Church, Oxfordshire, are some curious angular-shaped piers, each side of which is hollowed or fluted. Plain octagonal shaped piers sometimes occur with shallow cap mouldings, as in the chapel at Henley-in-Arden, Warwickshire.

Pointed ARCHES constructed from almost

every radius are to be found in this style, but

the form of the pier arch more generally used was that of a simple pointed arch, as at Newbold-upon-Avon, Warwickshire, and St. Mary's, Oxford; but later we frequently meet with the complex four-centred arch, commonly called the Tudor arch, which is almost peculiar to this style.<sup>t</sup> Obtuse-pointed four-centred pier arches occur in Bath



Merevale Church,  
Warwickshire.

<sup>t</sup> See plate p. 31.

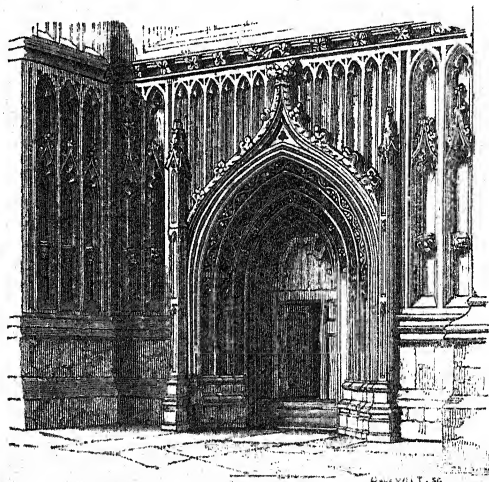
Abbey Church; in Bishop West's Chapel, Putney Church; St. George's Chapel, Windsor; St. Michael's Church, Coventry; Coughton Church, Warwickshire; Whiston Church, Northamptonshire; St. Michael le Belfry, York, and in the nave of Bangor Cathedral, which was rebuilt A.D. 1494, though the exterior walls of the aisles, which were left undisturbed, are of more ancient date, being apparently of the latter part of the thirteenth century. Very depressed four-centred arches springing from the piers above noticed, are found in the chapel at Henley in Arden. Late in the style the spandrels of the arches were occasionally filled with tracery or panel-work, as in Whiston Church, Northamptonshire, and in the nave of Winchester Cathedral. The face of the sub-arch or soffit is sometimes enriched with oblong panelled compartments, arch-headed and foliated; and these are continued down the inner sides of the piers. The arches in the tower of Cerne Abbas Church, and in Sherborne Church, Dorsetshire, and some of the arches in Yatton Church, Somersetshire, may be instanced as examples.

Many DOORWAYS of this style, especially during its early progress, were surmounted by ogee-shaped hood mouldings crocketed, and terminating with finials, as in the west doorway of Bridlington Abbey Church, Yorkshire. The most common doorway, however, is the depressed four-centred arch within a square head, having generally a hood moulding over; the spandrels being filled with quatrefoils,



276 FLORID OR PERPENDICULAR ENGLISH STYLE.

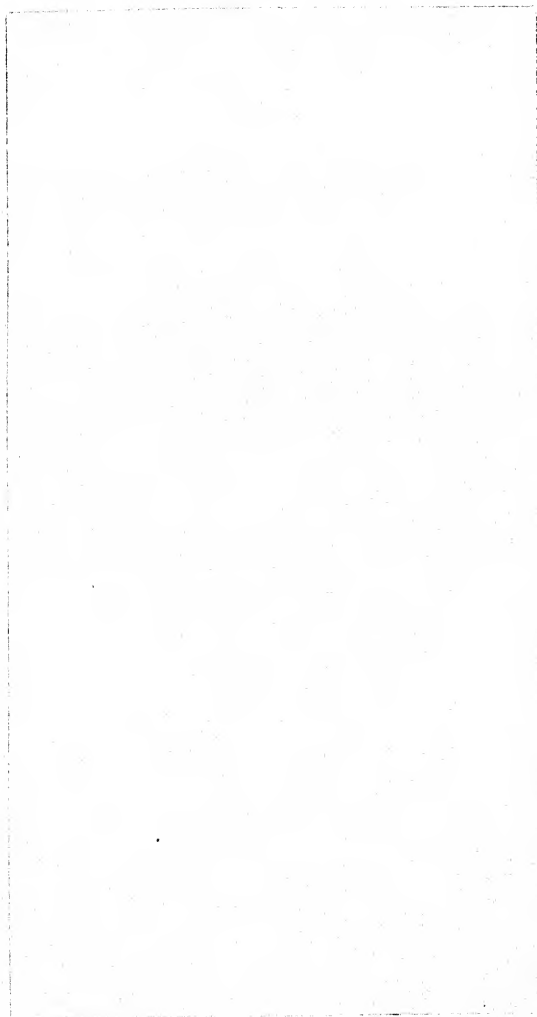
panelling, roses, foliage, small shields, or other sculptured ornaments. Sometimes the depressed four-centred arch occurs without the square hood moulding, as at Lincoln, and we occasionally meet with a simple pointed arch described from two centres within a square head. The west doorway of



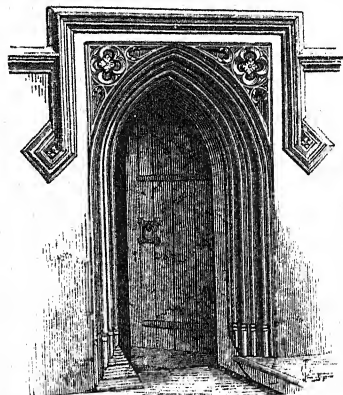
Bridlington Abbey Church, Yorkshire.

Kettering Church,<sup>a</sup> Northamptonshire, is a rich specimen of this style: it is simply pointed, the architrave and jamb mouldings are numerous, and are continued without a break; it is flanked on each

<sup>a</sup> This large and spacious church has been most admirably illustrated by Mr. Billings.

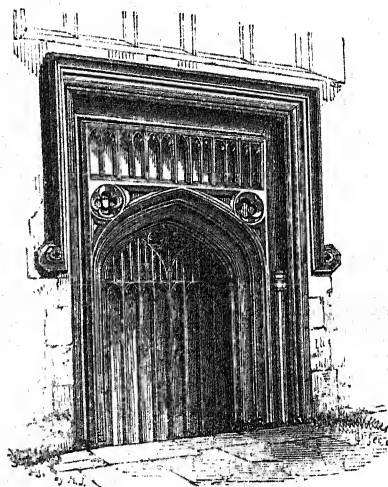


B B



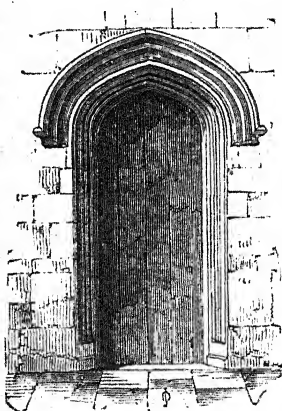
Rev. D. J. S.

Vestry Door, Adderbury Church, Oxon.



West Door, Witney Church, Oxon.

side by a small pinnacled buttress, the hood moulding is crocketted, and the apex crowned with a finial. The arch of this doorway is included within a square headband or fascia, composed of quatre-foiled circles, and the spandrels are filled with panel-work. The vestry door, Adderbury Church, Oxfordshire, and the west door of Witney Church, in the same county, are plainer specimens, but still characteristic of the style. Plain straight lined pointed arches sometimes occur in



Lincoln Cathedral.

the heads both of doorways and windows, the haunches of the arch only being curved, as at the chapel of Henley in Arden. The label or hood moulding often finishes at the spring with an angular, round, or lozenge-shaped return, instead of a corbel head. Doorways of this style exhibit a great variety; in some an extreme plainness, in others an excessive richness prevails, whilst a numerous class display a moderate proportion of the ornamental characteristics. At Aylesford, Kent, is a curious square-headed doorway,<sup>x</sup> each spandrel of which

<sup>x</sup> See headpiece to list of illustrations, ante.

is sculptured with the head and upper members of a man, holding a stylus, and represented writing on a scroll. The inscriptions, which are reversed, though not perfect, are thus read: '*Hoc Deus vobis*'—'*Et vitam semper eternam.*'<sup>y</sup>

In the Somersetshire churches there are many rich doorways surmounted by ogee-headed canopies and ornamented with a profusion of sculptured foliage and crocketed detail; the general outline and design of these doorways, though in conception far from good, is better than the execution of the work, which is clumsy, meagre, and tame, and devoid of boldness. At Congresbury Church is a doorway of this description.

The heads of the doorways of this style are sometimes foliated, as at Marcham Church, Berks; and at Oultin, Norfolk. The north and south doorways of Norton Church, Worcestershire, are of singular design, the heads being semi-hexagonal in form and foliated within. The north doorway of St. Mary Redcliffe Church, Bristol, is excessively rich and curious, the outline or contour being composed of a series of curves, and the hollows of the mouldings filled with sculptured foliage. There are not many double doorways in this style. The west doorway of St. Nicholas Chapel, Lynn, Norfolk, is, however, a curious example; and in the west front

<sup>y</sup> This doorway is now in a hospital founded in the early part of the seventeenth century; it is, however, supposed to have been removed from the ruins of the ancient monastery formerly existing at that place.

of Winchester Cathedral is a double doorway, the arches of which are foliated, recessed within a groined porch.

The WOODEN doors of this style are often profusely ornamented; they are frequently covered with panel-work, boldly recessed, having the compartments filled in the head with crocketed ogee arches, which produce a rich effect.

There are more fine PORCHES of this style than in any other; they are often profusely enriched, the front and sides being covered with panel-work tracery, and niches for statuary. The roof is frequently groined, sometimes with fan tracery, but generally with simple though numerous ribs: in many instances a chamber is constructed over the groined entrance or lower story of the porch, but so as to be in keeping with and form part of the general design. The south porch of Burford Church, Oxfordshire, is a rich and elaborate example of this style. The arch of the outer doorway is set within a rectangular head, filled with quatrefoils and tracery; in the front of the porch, which is covered with panel-work, are three canopied niches, and within these still remain statues, though somewhat mutilated. The porch is finished at top with an embattled parapet panelled, beneath which is a cornice moulding of angels bearing shields, and at the angles are buttresses of five stages with crocketed pinnacles. The ground plan is that of a parallelogram, the walls in the interior are panelled, and the roof is groined with fan tracery. The

south porch of Gloucester Cathedral is also richly designed; the front over the doorway is filled with canopied niches, over which is an embattled parapet of pierced panel-work, with small square embattled turrets at the angles, finished with crocketed pinnacles. The south-west porch of Canterbury Cathedral may be instanced as another rich example in this style. The front of the south porch of St. Nicholas' Chapel, Lynn, is covered above the doorway with canopied niches, with brackets below for statuary, and panel-work tracery. Of smaller porches, that on the north side of Brent Broughton Church, Lincolnshire, is very rich and curious; it has a groined roof (on which is sculptured the *Agnus Dei*) covered with stone slabs; the sloping sides of the pediment in front are filled with quatrefoils and flanked with rich pinnacles, and the crest is crocketed; above the arch of the doorway is sculptured an angular-shaped tilting shield of a form pertaining to the reign of Henry the Sixth, with crest, and mantling with tasselled knobs. The south porch of the same church, although somewhat different in design, is also exceedingly rich and curious. The south porch of Cotterstock Church, Northamptonshire, is of this style; the interior of the roof is groined, and divided by ribs into sixteen cellular compartments, a common arrangement; at the intersection of the groining in the middle of the roof is a boss sculptured with the usual conventional representation of the Holy Trinity, the Almighty represented as the Ancient of Days, the Son ex-

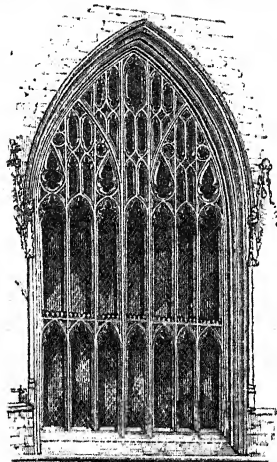
tended on a cross in the bosom of the Father, and the Holy Ghost in the form of a Dove. On four other bosses at the intersection of ribs are sculptured the four Evangelistic symbols. The south porch of Addlethorpe Church, Lincolnshire, is highly ornamented, and the gable surmounted by a crucifix, the cross of which is enriched. Many porches are comparatively plain, though possessing characteristic features of the style, as the south porch of Newbold-upon-Avon, Warwickshire; this is simply groined within; the entrance is an obtuse arch, over which is a canopied niche; the front is flanked by plain pinnaced buttresses, and the centre of the parapet rises in a single gradation in a manner not unusual. The porches in this style are very numerous and varied in detail, from extreme plainness to excessive richness; they possess, however, more or less, certain peculiarities, which render them not difficult to be distinguished.<sup>z</sup>

<sup>z</sup> The word *porticus* anciently signified the *aisle* of a church, and in this sense Bede uses it to denote the north aisle of the church of St. Peter and St. Paul at Canterbury, into which, in *porticu illius aquilonari*, on the dedication of that church, the body of St. Augustine, originally buried without the church, was removed, *Ecel. Hist.* lib. ii. cap. 3. The same venerable author also mentions King Ethelbert having been interred in the same church, in *porticu S. Martini intra ecclesiam*, where Queen Bertha was also buried. *Ibid.* cap. 5. He likewise mentions the death of Tobias, Bishop of Rochester, A.D. 726, and that *sepultus vero est in porticu S. Pauli Apost., quam intra ecclesiam S. Andree sibi in locum sepulchri fecerat.* *Ib.* lib. v. cap. 24. The word *porticus* occurs frequently in the ancient Saxon writers, Bede, Alcuin, Eddius, &c.; and in the Saxon Chronicle as serving to denote an *aisle*. Simeon

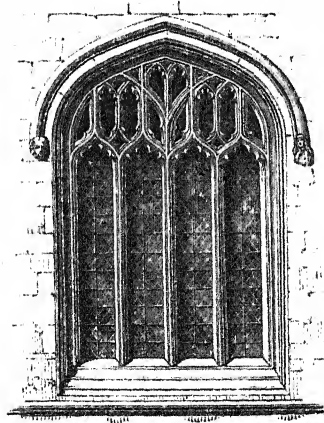


The chief characteristic in the WINDOWS, rendering them easily to be distinguished from those of the earlier styles, consists in the vertical bearing of

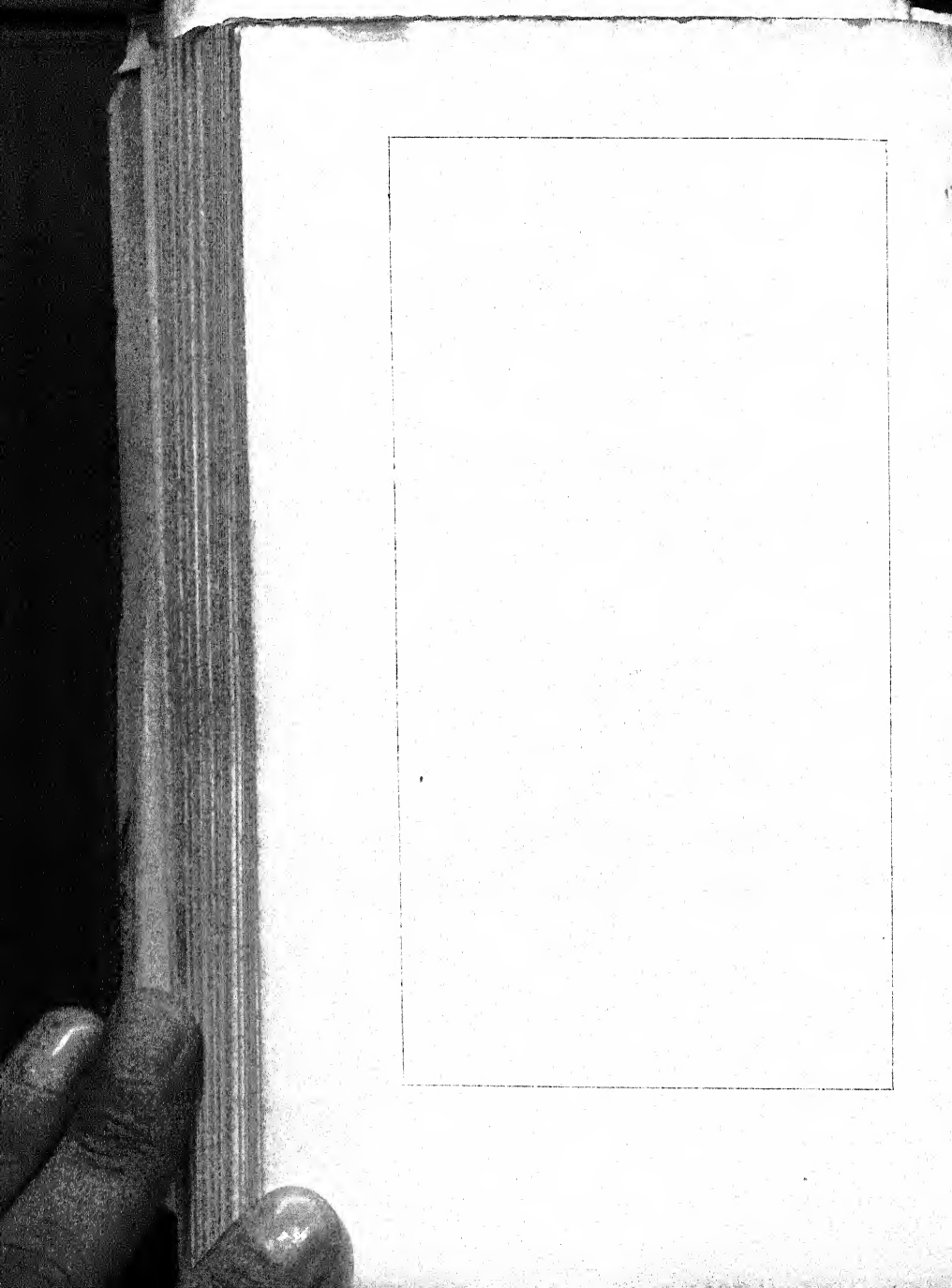
of Durham alludes to the altar of S. Michael in the south aisle, in *australi porticu*, of the church of Hexham. *Hist. de gestis, &c., sub anno DCCXL*. William of Malmesbury, in describing the places of sepulture of Earl Leofric and his Countess Godiva, observes, *In ambabus porticibus Coventriæ jacent edificatores loci præcellentissimi conjuges*. De gestis pontificum, lib. iiij. In the will of Robert Tiltot, dated A.D. 1390, the word *porticus* is thus made use of,—*In primis lego animam meam sepeliendam in porticu ecclesiæ Sancti Nicolai de Hornesee*. Testamenta Eboracensia, p. 139. Other instances might readily be given of the word *porticus* being used in a sense synonymous with that of "aisle." The word *porch*, though now commonly used to express the Atrium sive vestibulum ad valvas ecclesiæ, was also anciently made use of to denote an aisle. Thus John Trollop, by will dated A.D. 1522, bequeathed his body to be buried in the church of Kellowe, "in my *porch* of or Ladye, there betwixt my wife there and the altar ende." Wills and Inventories of Surtees Society, p. 135. And Antonie Mitford, by his will dated A.D. 1572, directed his "bodie to be honestlie and comelie buried either in the northe *porche* of the parishe churche of Pontiland, where my father was buried, or else in the queer or chauncell." *Ibid.* p. 373. In an assortment of pews in Norton Church, Durham, made A.D. 1635, is this item; "Mr. Blaixton shall sitt in the seat next unto the chauncell one the north side where he usith to sitt, and for his servants and tenants to sitt in the north *porch*, which is called by the name of Blaixton *porch*. As for men servants weh cannot read, we appoynt them for to sitt in the south *porch*, called by the name of Pettice *porch*; and as for women servants for to be placed to kneel down in the middle ally near the font."—*Surtees' Durham*, vol. iii. p. 159. In the contract for Fotheringhay Church, A.D. 1435, the word *porch* is used in its now commonly received acceptation as denoting the vestibule or entrance. And so by Thomas Woodecok of York, Porter of St. Mary's Monastery, as by will dated A.D. 1404, "*Item volo quo le porche ecclesiæ B. Mariæ del Boves sumptibus meis et expensis edificetur et reparetur*." This porch is still remaining.



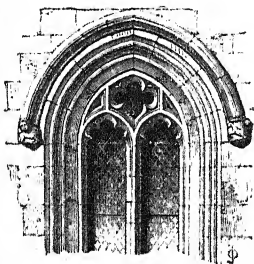
Merton College Chapel, Oxford.



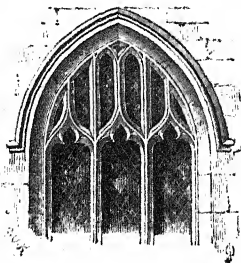
St. Mary's Church, Oxford.



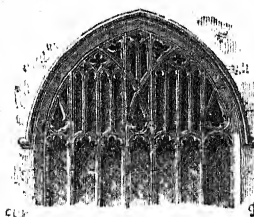
PERFENDICULAR WINDOWS.



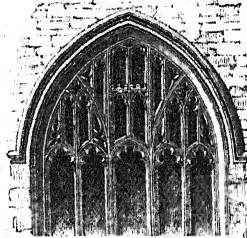
Westminster Hall.



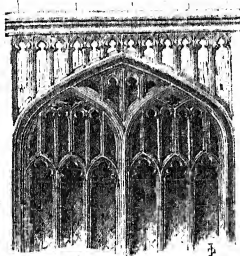
Leigh, Lancashire.



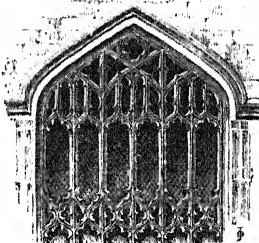
Ashborne, Derbyshire.



St. Peter's, Oxford.



Beauchamp Chapel,  
Warwick.



St. Lawrence, Evesham.



the mullions, which, instead of diverging in flowing or curvilinear lines, are carried straight up through the head of the window; smaller mullions spring from the heads of the principal lights, and thus the upper portion of the window is filled with panel-like compartments: the mullions sometimes cross in the head. The principal as well as the subordinate lights are foliated in the heads, and large windows are often divided horizontally by transoms, which are sometimes embattled. In Bloxham Church, Oxfordshire, the transoms of a large window in this style are decorated with a row of the Tudor flower. The forms of the window arches vary from the simple pointed to the complex four-centered arch, more or less depressed.<sup>a</sup>

The square-headed windows of this style are numerous; they may be distinguished from those of the preceding and subsequent styles by the mouldings of the jambs and disposition of the mullions. Many windows are devoid of hood mouldings. Segmental arched windows are sometimes met with: one of this description occurs in the porch in the west front of Peterborough Cathedral; and we occasionally find triangular-headed windows in this style, as in the Lady chapel, St. Mary Redcliffe Church, Bristol; at Peterborough Cathedral; in the clerestory windows of Wood Newton Church, Northamptonshire; and in North Hincksey Church, Berks. Examples, however, of the segmental and triangular-headed windows are, in this style, far

a See plate, p. 31.

from common. Windows of this era are frequently found inserted in walls of much earlier date, and windows of a much earlier style were sometimes subsequently filled with mullions and tracery of this, as in many of the large Norman windows of Peterborough Cathedral. The belfry windows of many of the Towers of the Somersetshire churches are filled with pierced stone work in quatre-foil and other compartments, in lieu of louvre boards. This disposition has a very rich effect.

The windows of the clerestory, though sometimes arched, are more frequently square-headed. Many large churches have long ranges of clerestory windows, set so close to each other that the whole length of wall seems perforated: we may enumerate as examples the churches of St. Michael, Coventry; Stratford-upon-Avon, Warwickshire; Lavenham and Melford, Suffolk; and Chipping-Norton, Oxfordshire. The original high-pitched roofs of earlier buildings were, during this period, in many instances superseded by rich ones of a more obtuse form, the walls of the clerestory were often raised for this purpose, and windows of this style appear over pier arches of an earlier date, while the pitch of the original roof may be ascertained by the moulding still remaining against the east wall of the tower, and which, from the clerestory being raised, frequently appears within the church, as at Crick Church, Northamptonshire. Clerestory windows were inserted in the fifteenth century in Chipping-Warden Church, Northamptonshire, over pier arches

of the fourteenth.<sup>b</sup> The same disposition of a clerestory erected in the fifteenth century on a much earlier substructure appears in the nave of the Abbey church of Great Malvern; the substructure

<sup>b</sup> The Flamboyant style on the continent is so called from the curvilinear lines of tracery in the heads of the windows and other parts forming waving flame-like compartments; it appears, on a cursory view, from the general flow of the lines of tracery, to assimilate to the English Decorated, but is in fact the intermediate style between the French Decorated of the fourteenth, and the Renaissance style of the sixteenth century, and answers to our Florid style of the fifteenth. M. de Caumont calls it "Gothique Flamboyant: style Perpendiculaire des Anglais." It is rarely found plain, but is generally embellished with a profusion of ornamental detail. The windows are often devoid of hood mouldings, but many are surmounted by crocketed, ogee, and pedimental or triangular canopies, and the space comprised between the head of the window and canopy is often filled with Flamboyant tracery. The jambs have bold hollows and angular mouldings, sometimes with slender shafts running up them. Though the simple Flamboyant tracery exhibited in the window represented by the vignette in the following page is perhaps of the most common description, the forms of tracery vary considerably, and intricacy of outline often prevails.

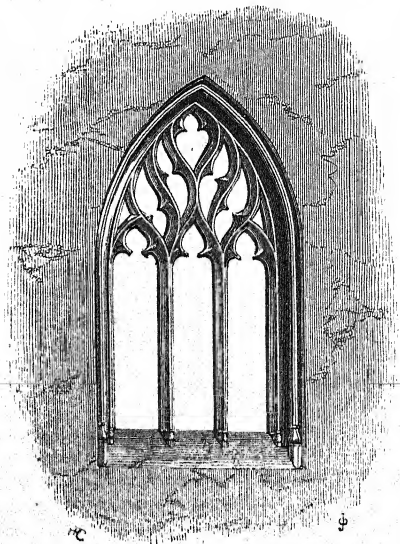
Flat arched doorways, the angles curved with the segment of a circle, are prevalent. Double doorways of this description are numerous, and are often comprised within a large pointed arched portal, the architrave mouldings and jambs of which are covered with small sculptures in rich canopied niches. In the interiors many of the piers are cylindrical with small disproportioned capitals. Vaulted stone roofs are numerous, wooden roofs appear comparatively few, and unlike the wooden roofs of the same period in England, being pointed arched like the interior of the bottom of a ship reversed. The effect produced generally by this style is that afforded by the display of a mass of enrichment in parts, rather than of a bold, correct, and pleasing outline as a whole. It is a style rather to be wondered at than imitated. The church of



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here consists of immense cylindrical piers with unfinished capitals, supporting triple-faced and recessed semicircular Norman arches. In the nave of Wooton

Caudebec, on the Banks of the Seine, contains some rich Flamboyant work, especially in the west front, portal, and spire, which latter is exceedingly singular; those portions were erected about



Flamboyant Window, St. Jean a Caen, from a Drawing  
by R. C. Hussey, Esq.

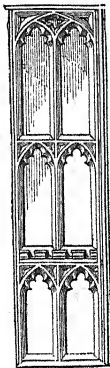
A. D. 1426. The church of Villequier, near Caudebec, also exhibits some interesting Flamboyant features, and the western gable is curiously crocketed. The church of St. James, Liseux, is a rare example of a plain church in this style. The south aisle of the

Wawen Church, Warwickshire, a rich clerestory of the fifteenth century is raised on a wall and pier arches of the fourteenth. Clerestory windows have sometimes been added to chancels, as at the chapel of St. Mary, Market Harborough, Leicestershire, but this is not a common occurrence. Sometimes, though very rarely, we find a clerestory window over the chancel arch, as at Tickhill Church, Yorkshire, and Outwell Church, Norfolk. The low side window, so prevalent in churches of the two preceding styles, is rarely to be found in this. We sometimes meet with hood mouldings over windows of a bold and effective character, with large crockets terminating with a finial. The chancel or quire of Stratford-upon-Avon Church, Warwickshire, re-edified by Dean Balshall, between A. D. 1465, and A. D. 1491, exhibits windows and a doorway thus decorated, and other examples of this kind of work, executed in the latter part of the fifteenth century, may be found at Wooton Wawen, Lapworth, and church at Louviers is a rich example, and the windows are surmounted by triangular and ogee-shaped canopies. The above are a few of the specimens of the style we met with in Normandy. The limits of this work will not allow of going more into detail. Perhaps in this country, the only traces, or nearly so, of this peculiarly continental style, are to be found in some of the carved wooden chests contained in our churches, and which are perhaps of the kind which in ancient wills is called "a Flanders chest," and in some of the wooden screen and stall-work in the north of England, as in the churches of Hexham and Jarrow, where we see carved wood-work covered with Flamboyant tracery, and apparently executed on the continent. The most complete approach to Flamboyant work I have met with in this country is apparent in a gateway to the precincts of the Cathedral at Canterbury.

other churches in Warwickshire, where it appears as a provincialism; but the execution of the work is generally coarse.

One distinctive feature, which is of frequent occurrence in this style, is panel-work tracery, with which the interior walls, from the clerestory windows down to the mouldings of the arches below, are often completely covered; the interior of Sherborne Church, Dorsetshire,

is an example. The exteriors also of many fine structures are thus ornamented; as the Beauchamp Chapel, Warwick; the west front of Winchester Cathedral, and Henry the Seventh's Chapel, Westminster.<sup>c</sup> The exteriors of towers, as the Abbots' Tower, Evesham, those of St. Neot's, Huntingdonshire, and Wrexham, Denbighshire, with many others, are thus decorated, especially those of the Somersetshire churches, where rich specimens in this style



Brasenose  
Coll. Oxford.

abound more perhaps than in any other county. The execution of this panel-work is however often very poor, and the sinkings shallow and meagre in effect, as on the exterior of the south porch of Yatton Church.

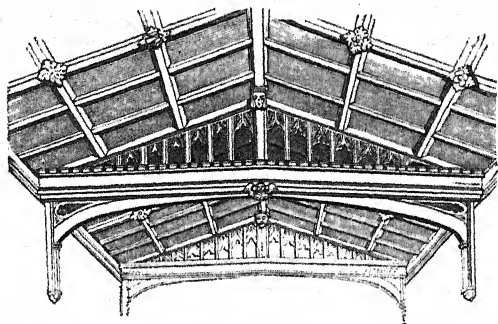
<sup>c</sup> The earliest instance I know of panel-work arches, as distinguished from arcades or blank arches supported on shafts, is in front of the Priory Church, Canons Ashby, Northamptonshire. This specimen is in the Decorated style of the fourteenth century, and is placed in juxtaposition with arcade work.

The VAULTED ROOFS of this style are more complicated in detail than those of earlier date, and in plain vaulting as distinguished from fan-tracery, the groining ribs are more numerous; they often diverge at different angles, forming geometrical-shaped panels or compartments; the design has, in some instances, been assimilated to net-work. Plain vaulting of this style occurs in the nave and choir, Norwich Cathedral; the Lady Chapel and choir, Gloucester Cathedral; the nave, Winchester Cathedral; the Beauchamp Chapel, Warwick; and in the choir, Oxford Cathedral, which is a very late specimen. The coved and elliptical-shaped ceiling or roof of the nave of Bath Abbey Church, a late example, the rise of which is only equal to one tenth of the span, is entirely covered with foliated panels and quatrefoiled circles. A very rich and peculiar description of vaulting is one composed of pendant semicones covered with foliated panel-work, called *fan-tracery*, from the design resembling a fan spread open. Of this description of vaulting an early instance appears in the cloisters of Gloucester Cathedral. The roofs of St. George's Chapel, Windsor; of King's College Chapel, Cambridge; Henry the Seventh's Chapel, Westminster Abbey; of the retro-choir, Peterborough Cathedral; of the choir of Bath Abbey Church; of the Poyntz Chapel, St. Mark's, Bristol; and of Bishop West's Chapel, Putney Church, Surrey; are well-known examples; portions also of several of our cathedrals and many small chantry and sepulchral chapels are thus

vaulted. We sometimes meet with plain vaulting in this style, as in the aisles of the choir of the Abbey Church, Great Malvern, each bay or compartment of the roofs of which is octopartite and divided into cells by longitudinal, transverse, and diagonal ribs, without any bosses at the intersections.

The WOODEN ROOFS of this style are far more numerous than those that preceded it, and we frequently find churches of early date in which the original roofs, from want of repair, have been entirely removed and replaced by roofs of a different construction in the style prevalent during the fifteenth century. The slope or pitch of the roof is generally much lower than before, and the form altogether more obtuse, and sometimes approaches even to flatness; the exterior is on this account often entirely concealed from view by the parapet. There are, however, some open roofs of a high and lofty pitch. Many roofs of this style are divided into bays by horizontal tie-beams, or girders, faced with mouldings, which span the width of the roof, and rest at each end on the wall-plates, thus serving to restrain any lateral expansion of the walls. From the middle of each tie-beam rises a king-post up to the ridge-piece. Beneath the tie-beams are span-drels serving as braces, these are filled with pierced panel-work or tracery, and the curved bracing-ribs, which spring from corbels, meeting under the middle of the tie-beams, form an obtuse arch. Sometimes, however, the bracing ribs do not extend so far as to

meet, and the corbels serve to support the upright wall-pieces. The roof of the nave of Islip Church, Northamptonshire, is a plain and simple example. The tie-beams in the roof of the nave of St. Mary Magdalen Church, Taunton, Somersetshire, are finished and enriched by a row of the Tudor flower; a similar row also appears beneath and pendant from the tie-beam. The space above the tie-beam, and between that and the principal rafters, is often filled with pierced or open-work panelling or tracery.



Roof, St. Mary's Church, Leicester.

The sloping bays, or principal compartments of the roof, are divided by the purlins and common rafters, which are often faced with mouldings, into squares or parallelograms, and these again are sometimes subdivided into smaller squares by narrow intersecting ribs, with bosses at the intersections. The roof of the Chapter-House, Exeter Cathedral, is a good specimen of this description; a fair example also occurs in the south aisle of St. Mary's Church,

Leicester. Bearing shafts are often carried up vertically from the front of the piers to the clerestory, so as to support the corbels on which the wall-pieces rest, and from which the curved ribs of the spandrels under the girders spring. Some roofs of a low or obtuse and nearly flat pitch have no horizontal girder below the valley or hollow of the roof, but the principal beams or rafters are so framed together as to serve as a tie, and by these the roof is divided into bays, whilst each bay is subdivided by the purlins and common rafters into squares which are in some cases intersected by moulded ribs forming still smaller compartments. The east aisle of St. Mark's Chapel, Bristol, has a roof or ceiling very nearly flat, divided by ribs into square compartments disposed lozenge-wise, with bosses at the intersections; there are no apparent girders or rafters, nor is it obvious in what manner the roof is framed and supported. The wooden roof of the choir of the Abbey Church, Great Malvern, is quite flat, and divided by ribs into square compartments. This roof, however, appears to have been designed as a temporary expedient only, provision having evidently been made for the after construction of a stone vaulted roof, which was however never effected.

In the nave, chancel, and north and south chantry chapels of St. Neot's Church, Huntingdonshire, are some fine wooden roofs of this kind, not however counterparts of each other, but diversified, both in construction as well as ornamental accessories. The friezes of the projecting cornices under these roofs



are very rich, some are curiously carved with birds, beasts, and animals of venery, and the frieze in one of the chapels is adorned with half-length figures of angels with extended wings. In many of the churches in Suffolk, and in some others, the roof, which is here of a high and lofty pitch, is framed so that the horizontal girder or tie-beam is dispensed with: hammer beams supported beneath by wall-pieces and spandrel braces project horizontally from the walls and sustain queen-posts or struts, on which the principal rafters rest;<sup>d</sup> and high up in the valley or hollow of the roof are collars or wind-beams, with collar braces at the angles formed by the collars, principal rafters, and queen-posts. This kind of roof is called the hammer beam roof. The hammer beams are often carved into figures of angels bearing shields, and these appear to support the roof. The nave of Worstead Church, Norfolk, has a hammer beam roof simple and plain in design, with the exception of the spandrels, which are pierced with tracery, the struts to the principals which divide each bay are plain, but so cut as to form arches; a somewhat similar hammer beam roof, with the spandrels filled with tracery, covers the nave of Trunch Church, Norfolk. The nave of Bramford Church, Suffolk, has a roof of plain and simple,

<sup>d</sup> In the numbers of "The British Critic" for April 1841, and April 1842, are some admirable treatises on the construction of open roofs, illustrated by numerous engravings, mostly referable to the description of roofs common in Suffolk. Brandon's "Parish Churches," contain numerous engravings of the interiors of churches, shewing the open roofs.



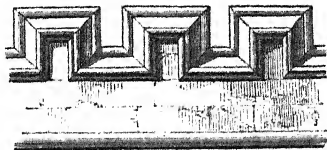
### 300 FLORID OR PERPENDICULAR ENGLISH STYLE.

though effective, design. Double hammer beam roofs sometimes occur, as in the churches of Woolpit, and Bacton, Suffolk. In the north aisle of Tilbrook Church, Bedfordshire, the roof is supported, or appears to be, by carved figures of angels clad in albs, one of which bears a shield, the second a dulcimer, the third a crown of thorns, the fourth the representation of an ancient organ, and the fifth an open book. Figures of angels thus disposed, and bearing musical instruments, have been considered as symbolically representing the heavenly host. On many roofs traces of painting and gilding may still be discerned, more especially in that part which was over an altar, and where they often bear indications of having been more ornamented than in other parts. Roofs painted of an azure colour, and studded with gilt stars to represent the firmament of heaven, are not uncommon. Sometimes the roof is covered, and the boards are painted in imitation of clouds. Wooden roofs of this style are often met with; they are greatly varied, and many of exceeding richness; the cornice beneath is sometimes elaborately carved. During this era no small expense and attention were bestowed on the construction and enrichment of this part of the church.<sup>e</sup>

THE PARAPETS of this style are frequently embattled and covered with sunk or pierced panelling, and ornamented with quatrefoils, or small trefoil-headed arches; they have sometimes triangular-

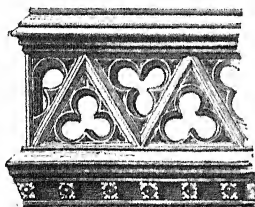
<sup>e</sup> The open timber roofs of this style have been admirably illustrated by Messrs. R. and J. A. Brandon.

shaped heads, as at King's College Chapel, Cambridge, and at the east end of Peterborough Cathedral. We also find parapets, not embattled, but covered



St. Erasmus' Chapel, Westminster Abbey.

with sunk or pierced quatrefoils in circles, as in the tower of King's Sutton Church, Northamptonshire. An embattled parapet covered with pierced or open panel work surmounts the clerestory walls of Great Malvern Church, and in rich buildings in this style is not uncommon. A plain embattled parapet, with the coping moulding continued down the sides of the embrasures, and then again returning horizontally, as at St. Peter's Church, Dorchester, Dorsetshire; and St. Erasmus' Chapel, Westminster Abbey; is also



Redcliffe Church, Bristol.

common. Sometimes a plain horizontal parapet is used, as in Bishop West's Chapel, Putney; and we occasionally meet with the parapet having a dancette moulding, the triangular spaces being pierced with trefoil openings, as at Redcliffe Church,

Bristol; and at the churches of Yatton, Portishead, and Churchill, Somersetshire. That of the nave of Bath Abbey Church is pierced with plain open panels, but the effect is not good. Horizontal parapets covered with arches of sunk panel-work occur at Croscombe Church, Somersetshire, and at St. Cuthbert's Church, Wells. A large but shallow cavetto, or hollow cornice moulding, is frequently carried along the wall under the parapet. The base, the parapet, and other intermediate portions of rich buildings of this style, were decorated with rows or bands of sunk quatrefoils, often inclosed in circles, in squares, or in lozenge-shaped compartments, as on the Tower of Magdalen College, Oxford, and on Kewstoke and Worle churches, Somersetshire

Of ornamental detail peculiar to this style, the rose, the badge of the houses of York and Lancaster, differing only in colour, is often met with, as in Henry the Seventh's Chapel.

Rows of a trefoil or lozenge-shaped

leaf, somewhat like a strawberry

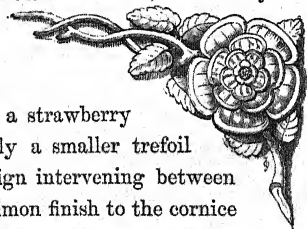
leaf, with frequently a smaller trefoil

more simple in design intervening between

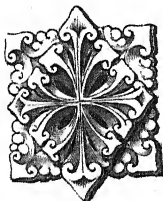
two larger, is a common finish to the cornice

of rich screen-work, and is known under the designation of *the Tudor Flower*. We frequently

find the tendrils, leaves, and fruit of the vine carved or sculptured in great profusion in the hollow of rich cornice mouldings, especially on screen-work, in the interior of a church. In general a squareness of

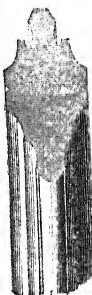


outline prevails in the foliage of this style, particularly in the ornaments of cornices, crockets, panels, &c.



Beddington.

The MOULDINGS differ from those of earlier styles in a greater prevalence of angular forms, which may be observed in noticing the section of a series of mouldings, and in the bases and capitals of cylindrical shafts. The cavetto, or wide and rather shallow hollow moulding, is a characteristic feature, and often appears in the architrave moulding of pier arches, doorways and windows, and also as a cornice moulding un-

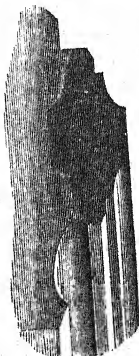


St. Mary's, Oxford.



Edgcott.

der parapets; when forming part of a horizontal fascia or a cornice, flowers, leaves and other sculptured details are often inserted. A kind of double ogee moulding with little projection is, in conjunction with other mouldings, also of common occurrence, and it appears as a moulding on the splayed sides of the jambs or piers of an arch in Pauntley Church, Gloucestershire, the face of

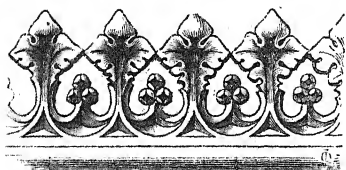


Kettering, Northamptonshire.

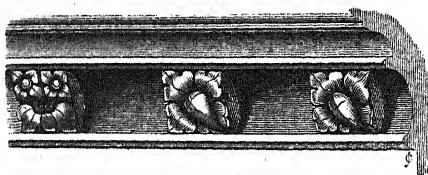
of each jamb or pier being perfectly flat.

Numerous specimens of wood SCREEN-WORK of this period remain in a state of good preservation. They generally divide the chancel from the body of the church, and anciently served to support the rood-lofts, which are, in some instances left. They are also met with in the aisles, a portion at the east end of which was thus separated and inclosed for a chantry chapel. The lower part of this screen-work is chiefly composed of carved and sunk panelling, the upper part of pierced or open-work divided by mullions, the heads of the spaces being filled with elaborate tracery, and the design finished by a horizontal cornice richly moulded. There are comparatively few screens now existing of a date antecedent to the fifteenth century.<sup>f</sup> A characteristic distinction be-

<sup>f</sup> In Compton Church, Surrey, is, or was until recently, the remains of a wooden screen of late Norman character. Between the chancel and nave of Stanton Harcourt Church, Oxfordshire, is an early wooden screen in the style of the thirteenth century: the lower division is of plain panel-work, whilst the upper division consists of a series of open-pointed arches, trefoiled in the heads, and supported by slender cylindrical shafts with moulded bases and capitals, an annulated moulding encircling each shaft midway. In Thureaston Church, Leicestershire, is a wooden screen of the thirteenth century, the lower division of which is composed of plain rough boards, set panel-wise but without relief, whilst the upper division exhibits a series of eight pointed trefoil-headed arches supported on slender shafts with bases and capitals; the whole is surmounted by a plain horizontal crest. It is to be regretted that this screen should have been removed from its original and proper position. In Northfleet Church, Kent, is a wooden screen which approximates in general design that of Stanton Harcourt, but is in a more advanced stage of art, being Early Decorated; the lower portion is of plain panelling, while the open work, forming the



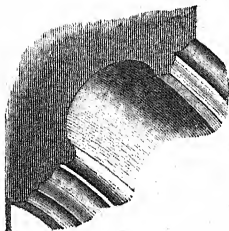
Tudor Flower, Henry the Seventh's Chapel,  
Westminster Abbey.



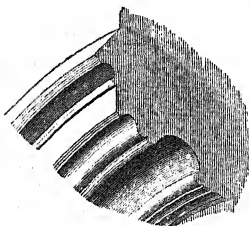
Brington, Northamptonshire.



Beddington, Surrey.



Window, Christ Church,  
Oxford.

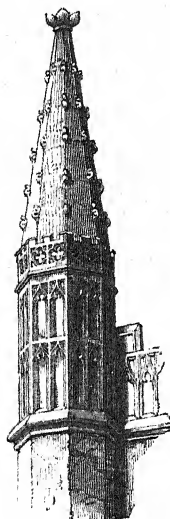


Window, St. Mary's Oxford.



tween screen-work of an earlier date than the fifteenth century and screen-work of that period, will be found to consist in the slender cylindrical shafts,

(often annulated) with moulded bases and capitals which pertain to early work of the thirteenth and fourteenth centuries, with the mullion-like and angular-edged bars, often faced with small buttresses, which form the principal vertical divisions in that of the fifteenth century.



Octagonal Turret,  
St. Mary le Poor, Bristol.

In large buildings erected late in this style we sometimes find octagonal TURRETS, plain or covered with sunk panelling, and surmounted with ogee-headed cupolas, adorned with crockets and finials. In Henry the Seventh's Chapel, Westminster, they are used as buttresses. We

also find them at King's College Chapel, Cambridge;

upper division above, consists of a series of pointed arches, with tracery and foliations in and between the heads, supported by slender cylindrical shafts banded round midway, with moulded bases and capitals; these arches support a horizontal cornice. Specimens of decorated screen-work, some much mutilated, others in a more perfect state, are, or lately were, existing in the churches of King's Sutton, Northamptonshire; Cropredy, Oxfordshire; Shotswell, and

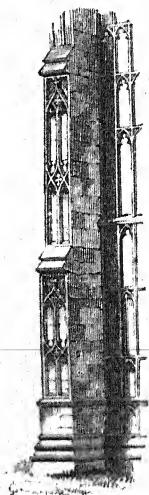


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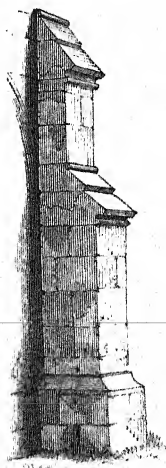
St. George's Chapel, Windsor; and at Winchester Cathedral. The church of St. Mary le Poor, Bristol, has a small octagonal turret, which is richly panelled on the sides of the upper story, and is capped by a polygonal-shaped pinnacle crocketted at the angles with a plain finial on the top. Similar turrets occur in some of the Somersetshire

churches, as at those of Worle and Kewstoke.

The common BUTTRESSES we find exceedingly plain, worked in stages, with simple slopes as set-offs, often finishing with a slope under the parapet, but sometimes with a crocketted pinnacle which rises above it. They



New College,  
Oxford.



St. Lawrence,  
Evesham.

are sometimes divided into five

or six stages, and are placed both diagonally and

Beaudesert, Warwickshire; St. John's Church, Winchester; and in Clifton Campville Church, Staffordshire. The decorated screen-work in this last church was curiously imitated in some screen-work in the same church constructed in the seventeenth century.

rectangular-wise, at the angles of towers. In rich buildings they are partially or wholly covered with panel-work tracery. The tower of the church of Boston, Lincolnshire, has slender buttresses of four stages disposed rectangular-wise, and panelled on the faces and sides with sloped set-offs. The Abbot's Tower, Evesham, has rectangular buttresses of five stages, with plain slopes and faces, but the sides are unornamented. At the angles at the east end of St. Lawrence's Church, Evesham, are diagonal buttresses richly panelled. The buttresses of the Beauchamp Chapel, Warwick, are of unusual projection from the main walls, and were thus constructed to counteract the outward pressure of the stone vaulted roof, but their heaviness is relieved by the panel-work and tracery with which they are completely covered. St. Neot's Church, Huntingdonshire, has also panelled buttresses. In large buildings, where the roof was vaulted, the clerestory walls were strengthened by flying buttresses; this is the case in Winchester Cathedral, where the clerestory walls of the choir are abutted upon by some consisting of a sloping straight line above and a segmental curve beneath, the spandrel being pierced; these abutments spring from plain buttresses of four stages with sloped set-offs surmounted by small panelled turrets, finished with ogee cupola-shaped pinnacles crocketted at the angles and terminating with a finial. Flying buttresses of this style also occur in Bath Abbey Church, and in Sherborne Church, Dorsetshire. On

the north side of Berkeley Church, Gloucestershire, is a chantry chapel, the face of the parapet of which is enriched with sculptured strawberry leaves, small and large alternating, with figures of angels at intervals holding shields. One of the buttresses is surmounted by an acute pyramidal-shaped pinnacle, crocketed at the angles, and finished with a finial. In front of this pinnacle is sculptured a good representation of St. George on foot combating with the dragon, St. George being clad in the armour which appears on the monumental effigies of the reign of Henry the Sixth.<sup>g</sup>

<sup>g</sup> Although some of the symbolical sculptures of the middle ages were introduced at a comparatively late period; for instance, the conventional representation of the Blessed Trinity, in which the Almighty, He whom eye hath not seen, is personified in the likeness of fallen man,—a practice condemned by St. Augustine, "*nec ideo tamen quasi humana forma circumscriptum esse Deum patrem arbitrandum est, ut de illo cogitantibus dextrum aut sinistrum latus animo occurrat: aut idipsum quod sedere Pater dicitur, flexis poplitibus fieri putandum est; ne in illud incidamus sacrilegium in quo exsecratur Apostolus eos qui commutaverunt gloriam incorruptibilis Dei in similitudinem corruptibilis hominis. Tale enim simulacrum Deo nefas est Christiano in templo collocare.*"—*De fide et symbolo.*—This representation in sculpture is not met with earlier than the fifteenth century, though in illuminations and drawings it appears so early as the twelfth century. The representation of St. George in armour combating the dragon, and symbolically expressing the armed Christian resisting and overcoming the Evil one, according to the metaphorical description of St. Paul, though the author of "The Beehive of the Romish Church," would derive it from the story of Perseus and Andromeda, —was introduced at a very early period, and in this country was a prevailing symbolical representation from the twelfth century down to the Reformation, and from thence even to the present day;

A description of constructive ARCHES is sometimes met with which have been called *Strainer* arches; constructed between the piers of a tower, or elsewhere, when a transept or some other work has been annexed to the original building, to counteract the additional lateral pressure on the piers of the tower which the weight of such transept would otherwise cause; arches of this description also act as braces where the construction of original masonry is faulty or defective. The lower part of the tower of Wells Cathedral is strengthened, and the piers are braced against any external pressure by a curious disposition and adaptation of the after-inserted arches, both pendant and inverted; this is an early instance, and apparently of the fourteenth century. The piers of the arches in the north and south sides of the tower of Salisbury Cathedral were also braced or strengthened in the fifteenth century by the con-

it appears on the badges of the Order of the Garter, and on some of the gold coins now in circulation. On the tympana of Norman doorways, this, as we have before shewn, was no unfrequent symbol. In ancient wills we find allusions to the figure of St. George set up in many of our churches, in which it occupied a conspicuous position, and an ancient carved representation in wood, of the above description, of the fifteenth century, is still preserved at Coventry. Many churches were dedicated in honour of the Cappadocian Saint, who is stated to have flourished late in the third century, and is recognised by the Church of England as a saint and martyr in the calendar prefixed to her Liturgy. He is likewise considered as the Patron Saint of this country, and is supposed to have been introduced as such by Richard the First. The sculpture over the doorway at Fordington (described p. 105 ante) may allude to the legendary appearance of this Saint at the battle of Antioch, A.D. 1098.—Matt. Paris, *Hist. Angl.* ed. Watts, p. 36.

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struction of two rich four-centered arches, which extend from pier to pier, with pierced and panelled spandrels, surmounted by a horizontal parapet with an embattled cornice. There are several fine specimens of this kind of arch in Canterbury Cathedral, constructed in the fifteenth century between piers of a much earlier date. At Rushden Church, Northamptonshire, the transepts appear to have been constructed at a period subsequent to the erection of the main body of the church, and the tower being placed at the west end and not at the intersection, the pressure of the transepts was calculated to incline towards the nave; to counteract this a rich and curious flying arch, the spandrels of which are pierced with tracery and finished by a horizontal embattled moulding or cornice, has been thrown across the nave from a pier on each side. In Finedon Church in the same county, is an arch of exactly similar construction and character, though the details of the open-work tracery are somewhat diversified. Across the north side of Portishead Church, Somersetshire, is an obtuse four-centered arch of this description, with an horizontal blocking over, and each spandrel is pierced with a quatrefoil within a circle and a trefoiled panel. Sometimes a wooden beam was thrown across from pier to pier to act as a brace; such a one still exists in Desborough Church, Northamptonshire, and a beam of this kind, which formerly extended across the nave of Adderbury Church, Oxfordshire, was removed a few years ago. These arches formed no part of the original design, but

were expedients adopted to meet subsequent alterations or additions, and that which might otherwise have appeared an ugly excrescence was, in most cases, rendered an ornamental accessory.

Amongst coeval documents which contain particulars relating to the erection of churches, we may notice the contract entered into A. D. 1412, for the building of Catterick Church, Yorkshire, and the contract entered into A. D. 1435, for rebuilding, as it now stands, the collegiate church of Fotheringhay, Northamptonshire,<sup>h</sup> copies of which have been preserved; so also have particulars from the contracts entered into A. D. 1450, for the fitting up of the Beauchamp Chapel, St. Mary's Church, Warwick. In the will of King Henry the Sixth, dated A. D. 1447, we find specific directions given for the size and arrangement of King's College Chapel, Cambridge; and no less than five different indentures are preserved, (the earliest dated A. D. 1513, the latest A. D. 1527,) containing contracts for the execution of different parts of that celebrated structure. The will of King Henry the Seventh, dated A. D. 1509, contains several orders and directions relating to the completion of the splendid chapel adjoining the abbey church, Westminster.<sup>i</sup>

<sup>h</sup> This contract, illustrated by woodcuts, has been published by the Oxford Architectural Society.

<sup>i</sup> The following contract for the building of a chapel at Chester, is taken from Ormerod's History of that County, and the original MS. is there stated to have been in the possession of the Earl of Shrewsbury.

"This endenture made by twene William Troutebek esquier on that on p<sup>te</sup> and Thomas Betes mason on that other p<sup>te</sup> beres witt-

Amongst the buildings of this style whose dates of erection have been ascertained, besides those which have been noticed, is the tower of St. Michael's Church, Coventry, an early and fine specimen, the building of which commenced A. D. 1373, and was finished A. D. 1395;<sup>k</sup> the beautiful and lofty spire nesse that the foresaid Thomas has made covenant and granted to the said William that he shall make a Chapell in the chirche yerde of Seynte Marie on the Hill on the South side of the chauncell of the chirche there that is to wete the Est ende the South side and the West ende contenyng the lengthe of the chauncell there and xviii fote wide with inne the walles and as high as hit nedes resonably to be with v faire and clenely wrought wyndowes full of light that is to say on gable wyndow in the Est ende with iiij lightes and iij wyndowes on the South side ichone of iij lightes and so in the West ende in the best wise to be deviset and iij botras on the South side with a grete arch in the West ende and the chapelle to be battellet above like to the littel closet with inne the castell of Chester with a corbyl table longyng thereto and at ayther end iij honest fynyals and the forsaid William shall pay to the forsaid Thomas xx li like as the work goes forwarde and also give him a gowne and alsoe the forsayde William shall fynde fre stone lyme sonde wat' wyndelasse and stuff for to scaffold with and such manere necessities as the forsaid Thomas nedes and all manere of cariages that longen therto and the forsaid Thomas shall by the ov'sight of maester John Asser make the Chapell and all thynges that longen therto (mason craft) honestly In Wytnesse of the whech thyng to these p'sentes endentures the p'ties forsaid aither anendes other haven set to their seal Gyven at Chester the Monondy next before the feste of the Natyvyte of Seynte John the Baptist in the yere of Kyng Henry the sixt after the conquest XI."

This chapel adjoined the church of St. Mary at Chester; it is now destroyed. In the south window was the following memorial:—

"Orate pro aiabus Willi Troutbeck et Johanne uxoris ejus qui hanc capellam fecerunt A'o Dni 1424."

<sup>k</sup> This stately monument of private munificence was erected at the sole charge of two brothers, Adam and William Botnor: it was twenty-one years in building, and cost each year £100.



was, however, an after-addition, like that of Salisbury Cathedral, and was not commenced till A. D. 1432. Westminster Hall,<sup>1</sup> the reparation or reconstruction of the greater part of which by King Richard the Second was commenced A. D. 1397 and finished A. D. 1399, has a fine groined porch, the front of which exhibits the square head over the arch of entrance: the spandrels are filled with quatrefoils, inclosing shields and sunk panel-work. The large window above the porch, and that at the west end, are divided into panel-like compartments by vertical mullions, a transom dividing the principal lights horizontally. The wooden roof, of a more acute pitch than we usually find in buildings of this style, is remarkable as a specimen of constructive art and display. The spaces between the collar or wind-beam, bracing arches and rafters, are filled up to the ridge-piece with open panel-work ornamentally designed; this is perhaps the earliest specimen we possess of the hammer beam perpendicular wooden roof.

Knowle Chapel, Warwickshire, erected at the cost of a pious individual, Walter Cooke, canon of Lincoln, about A. D. 1398, is a plain structure entirely in this style, and consists of an embattled tower at the west end, a nave with north and south aisles, and a chancel. Externally, the division between the nave and chancel is shewn by the embattled parapet of the latter being somewhat lower

<sup>1</sup> Though not an ecclesiastical structure, it is here noticed as an example of the style in an early stage.



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than that of the nave. The roof is so depressed as to be entirely concealed by the parapet. The chancel or choir, (for this structure, shortly after its erection, became the chapel of a college,) is of the same length as the nave, the masonry throughout is plain, and the surface unrelieved by panel-work. Skirlaw Chapel, Yorkshire, erected by Bishop Skirlaw shortly before his death, which took place A. D. 1405-6, is a structure entirely in this style, and consists of a tower at the west end, nave and chancel, the division between the two latter being formed simply by a screen in the interior, there being externally no apparent division. The tower is supported by diagonal buttresses at the angles surmounted by crocketed pinnacles, and a similar pinnacle arises in the middle of the parapet on each side: the tower contains a large west window in the lower story, above a canopied niche for a statue, and on each side of the upper or belfry story a window of two principal lights, divided by a transom, with vertical tracery in the head, thus exhibiting a very common arrangement in the plain towers of this style, in many of which a doorway appears beneath the great west window; the parapet of this tower is pierced and of rather singular design. The body of the chapel is lighted by simple pointed windows of three lights with vertical tracery in the heads, and between the windows are plain buttresses of three stages with sloped set-offs, finished above the parapet with crocketed pinnacles; the parapet is embattled and plain, with horizontal coping mould-

ings without any return; the roof is not externally visible, and the apparent want of this and the horizontal line of parapet at the east end detracts from the appearance of the building. On the north side of the east end of the chancel is a revestry.<sup>m</sup> This chapel, as well as that of Knowle, exhibits a sad declension in architectural display from the plain structures of the preceding style. The collegiate church, Manchester, founded A. D. 1422, by Thomas West, Lord de la War, rector of the parish, is a large but somewhat plain building entirely in this style, and consists of a tower, nave, north and south aisles, choir and aisles, chapter-house, and several chapels annexed to the choir.

The design for the rebuilding the Abbey Church, Bath, was planned, and the reconstruction thereof commenced, by Bishop King, A. D. 1500; after his death the work was carried on by Priors Bird and Hollowaye; but the church was not completed when the surrender of the monastery took place, A. D. 1539. This church exhibits a palpable retrogression in art: the details are far from good, and the execution of the work is clumsy, the tracery in the windows devoid of taste, and in many the lights are not even foliated; the jambs consist of little more than plain splays, and the base mouldings are shallow in

<sup>m</sup> This is the name used for the vestry room in the contract for Catterick Church; we almost always find this adjunct, for such it generally is, on the north side of the chancel. In three instances only, viz. at Long Compton Church, Warwickshire, at Farcett Church, Huntingdonshire, and at Maidstone Church, Kent, have I met with this building on the south side.

projection. At the east end of each aisle is an external doorway, one of the few instances of such an arrangement, and one not to be followed;<sup>n</sup> the east window is square, without any label or hood moulding over it, and the spandrels of the arch within the head are pierced with circular lights. The foundation of Henry the Seventh's Chapel, Westminster Abbey, was laid A. D. 1502, but not completed till the time of Henry the Eighth. It is the richest specimen of this style of architecture on a large scale, and is completely covered, both internally and externally, with panel-work, niches, statuary, heraldic devices, cognizances, and other decorative embellishments. The church of St. Neot's, Huntingdonshire, is a fine parochial edifice, built apparently after one regular design, consisting of a tower covered with panel-work and ornamented with crocketed pinnacles at the angles and in front of each side; a nave, north and south aisles and chancel, with two chantry chapels, forming a continuation eastward of each aisle: it is supposed to have been erected A. D. 1507. Great Ponton Church, Lincolnshire, is said to have been built A. D. 1519. But one of the most perfect specimens of a late date on a small scale, is the church of Whiston, Northamptonshire, built A. D. 1534,<sup>o</sup> by Antony

<sup>n</sup> External doorways also occur in the east wall of the south aisle of Congresbury Church, Somersetshire, close abutting on the chancel, at the east end of Hillesden Church, Bucks, and at the east end of St. John's Church, Coventry.

<sup>o</sup> Inscriptions commemorative of the building or rebuilding of a church, of the erection of a chancel or chantry chapel, and of the con-

Catesby, esquire, lord of the manor, Isabel his wife, and John their son; it consists of a tower encircled with rows of quatrefoils and other decorative embellishments, and finished with crocketed pinnacles at the angles; a nave divided from the north and south aisles by arches within rectangular compartments,

struction of windows, or perhaps the glazing of such with painted glass, are more numerous in the fifteenth and early part of the sixteenth than in the preceding centuries. These inscriptions are met with on wall-plates, along cornice mouldings, in sepulchral epitaphs, and in windows. The few following may be instanced as examples. In the east window of a chantry chapel in Thornton Church, Bucks, under the figures of a man and woman kneeling before foldstools, is or was an inscription, thus: *Orate pro Johanne Barton juniore Domino de Thornton conditore istius capelle et pro Isabella uxore eius quorum animabus propicietur Deus. Amen.* The founder's will, in pursuance of which this chapel was erected, is dated in 1433. On a stone in the interior of the tower of Sheldon Church, Warwickshire, is the following inscription: *In Dei noie . . . . . lord MCCCCXI ys stepe was begon y masson had tho and fort<sup>h</sup> pond iij<sup>s</sup> and viij<sup>d</sup> for makyn of the sepe.* In a chapel in Sudbury Church, Suffolk, is or was this inscription in a window: *Orate pro Domino Thepold alias Sudbury qui istam capellam fundavit, anno Domini MCCCCXLV, in commemoratione omnium animarum dedicat dat consecrat.* In the east window of the chancel of Shrawley Church, Worcestershire, was formerly portrayed the figure of a Priest, with a desk before him, praying, and underneath this inscription: *Orate pro anima domini Johannis Rawlins qui istam ecclesie fenestram fieri fecit.* He was Rector from A. D. 1462 to A. D. 1471. On the cornice of the south aisle Bodmin Church, Cornwall, is the following inscription: *An Dni MCCCCXXII ad'ficatum fuit.* On a sepulchral slab in the church of Stratton St. Michael's, in Norfolk, appears, *Orate pro anima Johannis Cowal quondam rectoris istius ecclesie qui istam cancellam de novo fieri fecit anno Domini MCCCCCLXXXVII et pro quibus tenetur orare. . . .* In the east window of the choir of Little Malvern Church, Worcestershire, is or was the following inscription: *Orate pro*

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the spandrels of which are filled with sunk quatrefoils and foliated panels; these arches spring from piers disposed lozenge-wise with semicylindrical shafts at the angles; there are no clerestory windows, and the windows of the aisles and chancel have obtusely-pointed four-centered arches. The wooden roof is a good example of the kind.

*anima Johannis Aleocke Episcopi Wigorniensis qui de novo hanc ecclesiam sanctorum Dei genitricis Sancti Egidii et Sancti Johannis Evangeliste edificavit quondam cancellarii Angliæ et presidentis concilii Edwardi Regis quarti primo regni.* In the same window was portrayed a figure of the Bishop, who was consecrated A. D. 1476, kneeling and praying. In a letter from Bishop Alecock to the Prior of Little Malvern, dated A. D. 1482, he speaks of having "bylded your church." On the embattled parapet of Long Melford Church, Suffolk, is a long inscription commemorative of certain members of the Clopton family, "off whos godis this chappel ys imbaytylid," and "which deed this chappel new repare A<sup>o</sup>D<sup>m</sup>CCCC<sup>o</sup>LXXXXVI." Round the wall plate of the choir of Darton Church, Yorkshire, is or was as follows: *Ad laudem Dei et omnium sanctorum istum cancellum de novo construxit Thomas Tykell, prior monasterii Monk Britanie et hujus ecclesie patronus et eundem complete finivit Anno Domini mileno quingenteno decimo septimo.* Round the parapet of a chapel on the north side of Broxborne Church, Hertfordshire, appears as follows: *Pray for the welfayr of Syr Wylgam Say knygt wych fodyd yis chapel in honor a ye Trenete the yere of our Lord God 1522.* Round a chapel on the south side of Collumpton Church, Devon, is an inscription commemorative of John Lane and Tomsyn his wife, "which were founders of thys chapell," and were therein buried A. D. 1526. On the outside of the tower of the Cathedral church of Bangor is an inscription as follows: *Thomas Skevyngton Episcopus Bangorie hoc campanile et ecclesiam fieri fecit anno partus virginiei MCCCCCXXXII.* Over a square-headed window of two round-headed lights in the south wall of the chancel, Wetherall Church, Cumberland, is a plain horizontal label moulding with returns, on the surface of which in raised letters is inscribed *Orate p. aia Wil-*

The church of St. Michael le Belfry, York, the reconstruction of which commenced A. D. 1535, and was finished A. D. 1545, may be considered as one of the very latest specimens of this style. It consists of a nave and aisles, the latter continued eastward as far as the east end of the chancel, between which and the nave is no apparent division. From square piers, fluted at the angles, with an attached semicylindrical shaft to each face, spring on each side six obtuse four centered arches with hollow architrave mouldings, and hollow hood mouldings over, with a stringcourse running above the arches. The spandrels of the arches are pierced with foliated quatrefoils in circles, and panel-work. The clerestory has a continuous range of square-headed, three light windows, with sunk panel-work in the lower division.

Somersetshire is a district noted for the number

*lim Thornton Abbatis.* Round the arch of a plain semicircular-headed doorway, surmounted by a square label in the same wall, is inscribed in similar letters *Orate p. anima Ricardi Bedderhall.* The gatehouse, now all that remains of Wetherall Priory, contains a doorway of similar design, and the details of this gateway are so late in date that it appears to have been constructed by Abbot Thornton, very shortly before the suppression. In Willington Church, Bedfordshire, on a pier at one end of a high tomb the following is inscribed: *Armiger ille Johannes Costwick hoc opus fieri fecit si ergo quod valeant pia vota largire pater ut eterna fruatur posteritate* 1541. Many more commemorative inscriptions might be adduced, and a collection of such appears in Pegge's *Sylloge*, &c., in the *Bibliotheca Topographica Britannica*. All these are most valuable from the evidence they afford illustrative of the various changes in the constructive features of architectural designs, and of the periods when such had occurred.

of rich churches of this style, erected apparently towards the close of the fifteenth, or very early in the sixteenth century; many of these churches have rich carved woodwork in screens, rood-lofts, pulpits, and pewing. The towers are particularly fine, and remarkable for their general style of design, being often divided into stages by bands of quatrefoils; the sides are more or less ornamented with projecting canopied niches for statuary, and in many of these niches the statues have been preserved from the iconoclastic zeal which has elsewhere prevailed. The belfry windows are partly pierced, sometimes in quatrefoils, and partly filled with sunk panel-work. The parapets, whether embattled or straight, are pierced with open-work; and each angle of the tower, at which buttresses are disposed rectangular-wise, is finished with a crocketed pinnacle of open-work, which also frequently rises from the middle of the parapet. The tower of Taunton Church is a lofty and rich specimen of the kind. Towers similar in general design to those which may be said to prevail in Somersetshire are not uncommon in other districts, but do not exhibit that provincialism which is the case in that particular county.<sup>p</sup>

<sup>p</sup> Lincolnshire abounds with beautiful churches of the fourteenth century, and Somersetshire is rich in examples of the fifteenth; but the former consist of a higher class in architectural merit and are superior in general design and execution of detail; nevertheless, the Somersetshire churches are full of interest, and nowhere, perhaps, do we find externally a greater exuberance of decorative sculpture, imagery, and panel-work, and internally of rich and costly wood-work.



SPIRES of this era are not so general as in the former styles; many are crocketed up the angles, as at Kettering Church, Northamptonshire, and Rotheram Church, Yorkshire; there are also many plain spires. Unlike numerous examples in the two preceding styles, they spring from within the parapet, and do not project over the external wall of the tower. In many instances they were erected a considerable time after the construction of the tower. The spire of Louth Church, Lincolnshire, called, in the accounts of the expenses incurred in building it, the *BROACH*, was commenced A. D. 1500, and was fifteen years setting up;<sup>q</sup> it is crocketed up the angles, and the total cost of its erection was 305*l.* 7*s.* 4*d.*

Much of the very rich work of this style is to be found in the interiors of our churches, especially in the detached sepulchral chapels erected within many of the cathedrals, and in the parclose screens of stone and wood, and other carved wood-work, with which some of our churches abound. The apparent but gradual declension of this style may be observed in those churches, or portions of churches, erected in the early part of the sixteenth century. The Reformation was, for a time, a bar to the building of churches, and the introduction about the same period

<sup>q</sup> Architects of the present day often have not sufficient time allotted them properly to consider of and design churches about to be erected. The failure in numerous points which most modern churches exhibit, may partly be attributed to this circumstance, partly to the want of a correct taste and knowledge in those by whom the architect is employed under restrictions.



of architectural details of the Renaissance school, formed after the antique and classic orders, intermixed at the same time with much of Gothic form and detail, led to that incongruity and debasement of style which prevailed in the century which followed it.

Much of the decorative sculptured work of this period is elaborately though somewhat coarsely executed, when compared with that of the preceding style; and in external imagery the arrangement of the drapery does not convey to the mind the same notion of breadth and graceful effect as in the sculpture of the fourteenth century, the folds are perhaps more numerous, but are produced by sharp and angular forms.

During the fifteenth century the figure of the blessed Virgin bearing in her arms the infant Saviour, occupied, much more frequently than before, r

r The earliest notice I have been able to find of any image of the Virgin with the infant Christ in her arms is that given by Matthew Paris in his description of the exterior shrine of St. Alban, constructed by order of Simon, Abbot of St. Alban's, between A. D. 1166 and A. D. 1188, *per manum præcellentissimi artificis magistri Johannis aurifabri*. At the head of this shrine was represented the Rood with St. Mary and St. John, at the foot the image of the blessed Virgin bearing her Son in her bosom. This imagery was of silver and gold of beaten work. *In capite vero quod respicit orientem, imaginem crucifixi cum Mariæ et Johannis iconis . . . veneranter collocavit. In fronte vero occidentem respiciente imaginem beatæ Virginis puerum suum tenentis in gremio, eminente opere . . . in throno sedentem incedit. This imagery is previously described as eminentibus imaginibus de argento et auro opere propulsato (quod vulgariter Levatura dicitur) eidenter effigiari.* The earliest sculptured effigy I have met with of the

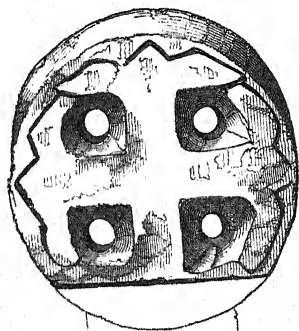
a prominent position on the exterior of churches, in a niche over the portal or in a niche in the west wall of the tower, and sometimes, as in the Lady Chapel annexed to the church of St. Mary at Warwick, it occupied the position of the cross, or, as it sometimes was, the crucifix at the apex of the gable at the east end. Sculptured representations of the Annunciation and the Lily Pot, the symbol of purity, which was considered as an emblem of the blessed Virgin, were not uncommon.

In the sculpture of this period more attention appears to have been bestowed on minutiae and correctness of detail than on the conception and execution of work of a bold and striking character. With a greatly increased number of examples a decadence in art is easy to be perceived, yet not so much as to reduce it below what was rigidly correct, and due proportions were observed. In the early sculptured imagery of the Renaissance, a graceful and effective though peculiar style, partaking of the character of the Florentine and other Italian schools of sculpture, and thus differing with the native school

Virgin with the infant Christ is that of the twelfth century, in York Cathedral; the latest, that of the seventeenth century, in the porch of St. Mary's Church, Oxford. Of internal imagery of the fifteenth century, several fragments of sculpture in basso relievo called 'tables,' formerly placed in the wall just above an altar, are remaining in our churches, though not in their original positions, and they are generally found much mutilated. The east window of the Lady Chapel, St. Mary's Church, Warwick, contains up the jambs and principal mullions, numerous small stone images of saints with their peculiar symbols; this is an unusual arrangement.

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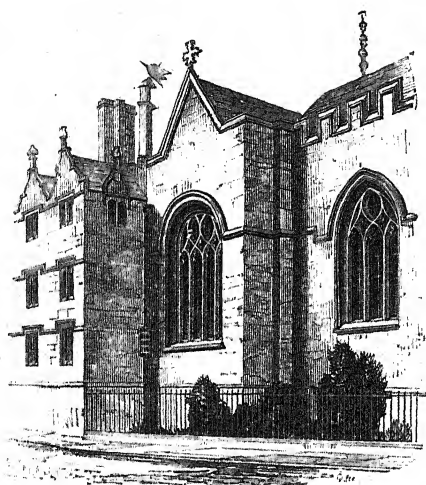
with which it was intermixed, is visibly apparent, and may be traced in the sculptured imagery and accessories which adorn the chapel of Henry the Seventh at Westminster; in the sculptures, now wretchedly mutilated, at the east end of the sepulchral chapel of Prince Arthur in Worcester Cathedral, and in the sculptures on some tombs of the same period in St. Michael's Church, Coventry. In these a greater freedom of design and knowledge of composition is exercised than we find displayed in the sculptures of this age generally. And in this state of retrogression in architecture, and of retrogression mixed with the partial advancement of art in sculpture, we arrive at that eventful era the eve of the Reformation.



MEIXON del

G 50

Sepulchral Cross, Bakewell, Derbyshire.



Part of the Chapel of Oriel College, Oxford.

## CHAPTER IX.

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### OF THE DEBASED ENGLISH STYLE.

WHEN the middle ages close, and with the dawn and progress of the Reformation, we lose those well defined styles of Ecclesiastical Architecture which had prevailed in succession for nearly a thousand years, and the venerable remains of which, everywhere abounding, though in many instances im-

paired by neglect<sup>s</sup> or tasteless innovation, are such as to excite in our minds mixed feelings of admiration and regret. To the last of these succeeded an irregular and incongruous style, which has received the denomination of the DEBASED, and has been thus designated from the general inferiority of design compared with the style it supplanted, and the meagre and clumsy execution of sculptured and other ornamental work, as well as from the intermixture of detail originating from an entirely different school of art, and the consequent subversion of purity of style. Although it may be difficult to assign a precise date either to the introduction or discontinuance of this description of architecture, it is to about A.D. 1540 that the commencement of the Debased style may generally be ascribed, though the germs of it can be discerned at a somewhat

s The manner in which our churches were neglected shortly after the Reformation was a subject of complaint by authority. For to the Homilies published by the royal command, A.D. 1562, against peril of Idolatry and superfluous decking of churches, it was found necessary to add an Homily for repairing and keeping clean and comely adorning of churches. "It is a sin and shame," as the latter expresses, "to see so many churches so ruinous and so foully decayed, almost in every corner. If a man's private house wherein he dwelleth be decayed, he will never cease till it be restored up again." ..... "And shall we be so mindful of our common base houses, deputed to so low occupying, and be forgetful toward that of God, wherein be administered the words of our eternal salvation, wherein be intreated the sacraments and mysteries of our redemption? The fountain of regeneration is there presented unto us, partaking of the body and blood of our Saviour Christ is there offered unto us; and shall we not esteem the place where so heavenly things are handled?"

earlier period; it appears to have continued for about a century, or rather more, when the Renaissance or Italian school, founded on classic models, and which hitherto, in Church Architecture, had appeared only in detail, seems to have entirely superseded the last remnant of Gothic art. It is not perhaps very difficult to speculate on the probable change which would have taken place in the Ecclesiastical Architecture of this country, had the religious houses not been suppressed, and their revenues with few exceptions, diverted to private and secular uses; we should have had the Renaissance school of classic forms and details gradually springing up and breaking in upon the Gothic designs of the middle ages in a manner clearly developed in many of the continental churches.<sup>t</sup> But in this country the im-

<sup>t</sup> In a scarce and valuable work formerly in the library of the late venerable and learned President of Magdalen College, Oxford, Dr. Routh, which contains a series of bird's-eye views of the monasteries of France as they existed in a perfect state upwards of a century ago; the greater part of the monastic offices are represented in the Italian or revived classic style of the seventeenth century, or perhaps a little earlier, when these buildings, from one cause or another, in some measure possibly originating from the excesses of the Huguenots, appear to have been everywhere mostly reconstructed, little more than the churches attached to them being of ancient date. Instances of this style are apparent in such remains as the French Revolution has left of the monastic buildings belonging to the ancient abbeys of Jumieges, of St. George, Boscherville, of two abbeys at Evreux, and of the Abbey of Ardenne, near Caen, all in Normandy; and probably of many others. The effects of the French Revolution on religious edifices were most disastrous; many of the fine conventual churches in Normandy have been converted into, and are now used as, warehouses, stables, and barns. One church at Caen is now occupied as a corn market.

mediate effect of the change was different, for the devastation of the monasteries, religious houses and chantries, which followed their suppression, discouraged altogether the study of Ecclesiastical Architecture, (which had been much nurtured by the members of conventual foundations, who were now dispersed,) and gave a fatal blow to that spirit of erecting and enriching churches which this country had for so many ages possessed. The expense also of erecting many of our ecclesiastical structures, or different portions of them, from time to time, in the most costly and beautiful manner, had been defrayed, out of the immense revenues of the monasteries, which, at their suppression, were granted away by the crown, or by the private munificence of individuals who frequently built an aisle, with a chantry chapel at the east end, partly inclosed by screen-work, or annexed to a church a transept, or an additional chapel, endowed as a chantry, in order that remembrance might be specially and continually made of them in the offices of the church, according to the then prevailing usage; which chantries having been abolished, one motive for church building was gone.<sup>u</sup> Another and concurrent cause may

<sup>u</sup> In ancient wills we frequently meet with bequests of money towards the construction or reparation of a particular church, for the making and glazing of windows therein, and for other specified objects, as the following extracts will shew :

Sir William de Erghum, by will, A.D. 1346, gave as follows :—  
“*Item do et lego ad opus unius capellæ annexæ Ecclesiæ de Somerby X mare.*”—Testamenta Eboracensia.

Thomas de Hoton, Rector of the Church of Kyrkesbymisper-



also be assigned for this change. This was the almost imperceptible introduction and advance of a fantastic mode of architectural design and decoration, so apparent in the costly, though in many respects inelegant, monuments of this age, among which the details of ancient classic architecture were incorporated with others of fanciful design peculiar to the latter part of the sixteenth and early part of the seventeenth centuries.

In describing then the characteristics of this

ton, by will dated A.D. 1350 :—" *Item do et lego C<sup>s</sup>. ad construendam unam fenestram in australi parte Chori de Kyrkeby.*"—Ibid.

Thomas de la Mare, Canon of York Cathedral, by his will A.D. 1358 :—" *Item ecclesie de Welwick pro renovatione magnæ fenestree cancelli ejusdem, X marcus.....Item ad cooperacionem cancelli de Brotherton XLs.*"—Ibid.

Sir Marmaduke Constable, Knight, by will A.D. 1376 :—" *Item lego pro pavimento cancelli ecclesie de Flaynburgh viij<sup>s</sup>. xxiij<sup>d</sup>. Item lego pro coopertura et emendacione super altare Sancte Katerine in eadem ecclesia cum plumbo XX<sup>s</sup>.*"—Ibid.

Henry Snayth, Clerk, by will A.D. 1380 :—" *Item lego fabricæ domus capitularis de Houdon X<sup>l</sup>. Item lego pro reparacione cancelli mei de Hadenham, videlicet ad faciendam unam magnam fenestram in fronte dicti cancelli de quinque luminibus, in coopertura et in aliis consimilibus cooperturæ corporis ejusdem ecclesie C marcus.*"—Ibid.

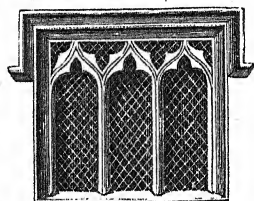
John Fayrfax, Rector of Prescote, by will A.D. 1393 :—" *Lego ad vitriacionem trium fenestrarum in corpore Ecclesie de Walton lxxij<sup>s</sup>. viij<sup>d</sup>. Item lego fabricæ campanilis petreæ ecclesie de Prescote de novo factæ X<sup>l</sup>.*"—Ibid.

George Mountburghelcier, by will A.D. 1409 :—" *Lego fabricæ insule ecclesie de Gamelleston ex parte australi X marcas.*"—Ibid.

William Bell, Priest and Parson of Middleton in Tesdail, in the County of Durham, by will A.D. 1558 :—" *Item, I geve and bequith unto Middleton Church thre bells of an hundrethe weght which I desyere my lord of Lincoln and doctor Watson of the Colledge of*



style, we may notice a general heaviness and inelegance of form and detail, doorways with pointed arched heads exceedingly depressed, also plain round-headed doorways, with key-stones after the Roman or Italian semi-classic style at that time beginning to prevail; square-headed windows with plain vertical mullions, with the heads of the lights either round, obtusely arched, or rectangular, generally without any foliations; pointed windows clumsily formed, with plain mullion bars simply intersecting each other in the head, or filled with tracery miserably designed, and an almost total absence of ornamental mouldings. Indications of this style may be found in many country churches which have been repaired or partly rebuilt since the Reformation. In the in-

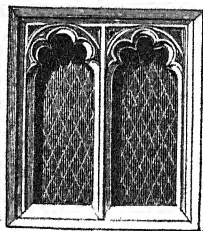


Ladbroke Church,  
Warwickshire.

*Duresme at my costs and charges to hange in frame the said bells at the church and for the hanginge of the said belles and for the said frame I have prepared XX tres there and all the timber that remanithe over and besides the makynge of the said frame I bequithe to the said p'ishe church to builde in the said church one Ile and to make stalles in the said church of the cost and charges of the said p'ishe."*—Wills and Inventories published by the Surtees' Society.

How seldom in modern wills do we meet with bequests of a like nature with those above! even the ancient *incipitur*, "In Dei nomine, Amen," has been generally abandoned for one purely secular!

terior of churches specimens of the wood-work of this style are very common, and easily distinguished by the shallow and flat carved panelling, with round arches, arabesques, scroll-work, and other non-descript ornament peculiar to the age, with which the pews, reading-desks, pulpits, and font covers are often adorned. The screens of this period are constructed in a semi-classic style of design, with features and details of English growth, and are often surmounted with scroll-work, shields, and other accessories. Of this description of work the screen in the south aisle of Yarn-ton Church, Oxfordshire, A. D. 1611, and the chan-cel screen in Passenham Church, Northamptonshire, A.D. 1626, may be instanced as specimens.



Duffield Church,  
Derbyshire.

Hitherto we find the chancels of all the churches in this country fronting the east, though they differ in degrees of precise orientation,<sup>x</sup> for the custom of turning eastward in public worship was one of pri-

x Considerable observation has been paid of late years to the subject of the orientation of churches, and the commonly received opinion is, that the degree of orientation of any particular church, and the difference between that and other churches, originated from and was fixed by the point in the horizon on which the sun rose on that Saint's day in honour of whom such church was dedicated. A century and half ago this subject received attention, and the variations of orientation are noticed by Sir Henry Chauncy, in

mitive antiquity in the church,<sup>y</sup> and, as such, fell under the ban of the Puritans shortly after the Reformation, and the original chapel<sup>z</sup> of Emanuel College, Cambridge, founded by sir Walter Mild-

his "Historical Antiquities of Hertfordshire," published A.D. 1700, for in his description of Radewell he observes, "One end of every church doth point to such place where the sun did rise at the time the foundation thereof was laid, which is the reason why all churches do not directly point to the east; for if the foundation was laid in June, it pointed to the north-east, where the sun rises at that time of the year; if it was laid in the Spring or Autumn, it was directed full east; if in Winter, south-east; and by the standing of these churches, it is known at what time of the year the foundations of them were laid." The choirs or chancels of some churches incline or deviate, and are not continued in a parallel or straight line with the nave. This is the case in the church at Stratford-upon-Avon, and this deviation is supposed to have reference to an esoteric meaning, explained by some as symbolical of the inclining of our Saviour's head on the Cross.

y In the Apostolical Constitutions written at the close of the third or very early in the fourth century, churches are directed to be built long and with the head towards the east, and the congregation are directed to pray to God eastward. St. Basil, who flourished in the middle of the fourth century, also alludes to this custom. "As to the doctrines and preachings which are preserved in the church, we have some of them in the written doctrine, others we have received as delivered from the tradition of the Apostles in a mystery;.....for to begin with the mention of what is first and most common: who has taught us by writing that those who hope in the name of our Lord should be signed with the sign of the Cross? What written Law has taught us that we should turn towards the east in our prayers?.....Is not all this derived from this concealed and mystical tradition?.....We all indeed look towards the east in our prayers."—Epist. ad Amphiloc. De Spiritu S. Whiston's Translation.

z The present chapel was projected after the Restoration by Saneroff, then master of the College, afterwards Archbishop of Canterbury, and completed A.D. 1677.—Memorials of Cambridge.

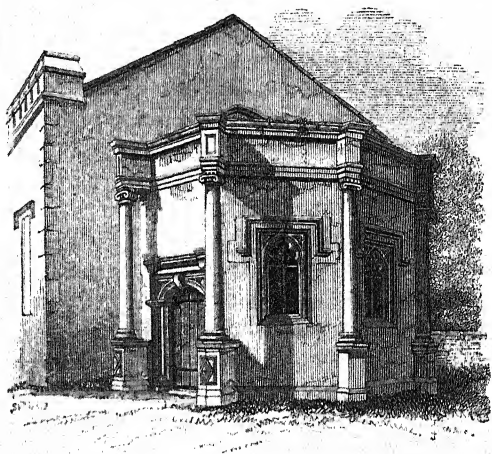
may, one of the leaders of the Puritan party, in 1584, was, by its founder, purposely built north and south, in marked derogation of this early catholic usage; it was also, as Evelyn observes of it, "meanly erected."

A very common practice prevailed about the middle of the sixteenth century, when any alteration or addition was made in or to a church, of affixing a stone in the masonry, with the date of such in figures. Thus within a pointed window of the Decorated style, but despoiled of its original flowing tracery, in the north wall of the north transept of Wolston Church, Warwickshire, two square-headed windows have been inserted, the lowest divided into three, the uppermost, which is much smaller, into two rectangular-headed lights by plain vertical mullions; over the latter is the date A.D. 1577, over that beneath an. Dom. 1624. The chancel of Claverdon Church, Warwickshire, is in the debased style of the sixteenth century, and was erected shortly before A.D. 1586. The windows are square-headed and divided into plain oblong panel lights by mullions and transoms, with the half-round moulding filleted on the face, as in windows of domestic architecture of the same period.

The rich flowing tracery of the original east window of Bilton Church, in the same county, a structure of the fourteenth century, having been destroyed, and the window blocked up, an insertion was made in the seventeenth century of a plain and clumsy square-headed window, divided by vertical

mullions into six lights, obtusely arched in the heads, but without foliations, and above this window was a stone slab with a date inscribed of 1609.

Over the east window of Hillmorton Church, Warwickshire, (which is a pointed window of four lights, formed by three plain mullions curving and intersecting each other in the head, which is filled



Sunningwell Church, Berkshire.

with nearly lozenge-shaped lights, but all without foliations,) is a stone bearing the date of 1640. In the south wall of the tower of the same church (which is low, heavy, and clumsily built, without any pretension to architectural design) is a stone to denote the time of its erection, which bears the

date of 1655. Pulpits, communion tables, church chests, poor boxes, and pewing of the latter part of the sixteenth and of the seventeenth century, also very frequently exhibit, in figures carved on them, the precise periods of their construction.

Annexed to Sunningwell Church, Berkshire, is a singular porch or building, sexagonal in form, at the angles of which are projecting columns of the Ionic order supporting an horizontal entablature. On each side of this building, except that by which it communicates with the church, and that in which the doorway is contained, is a plain window of Debased Gothic, of one cinquefoiled pointed light, within a square head with a hood moulding over, similar to the windows in many of the colleges at Oxford. The doorway is nondescript, neither Roman nor Gothic, but in detail partaking of both. This building is supposed to have been erected by Bishop Jewel. Water-Eaton Chapel, Oxfordshire, a small structure consisting of a nave and chancel, was, apparently, erected in the latter part of the sixteenth or early part of the seventeenth century. The south doorway is within a square head, and the windows are obtusely arched, and contain three pointed lights, the heads of which are cinquefoiled, the middle light rising higher than the lateral, each window has a hood moulding over. This kind of window, which at first sight appears of earlier date, is common in this style. Apethorpe Church, Northamptonshire, also appears to have been rebuilt about the same period as Water-Eaton Chapel. It

consists of a tower and spire, a nave, north and south aisles, chancel, and a sepulchral chapel on the south side of the chancel. This chapel is separated from the chancel by three pointed arches, the piers are cylindrical but faced with four broad fillets, and the soffit consists of a round which is faced with a broad flat fillet. The windows are obtusely pointed but without hood mouldings, and they each contain three lights, the heads of which are trefoiled. The chapel of St. Peter's College, Cambridge, finished in 1632, exhibits in the east wall a pointed window, clumsily designed, in the Debased style, divided by mullions into five principal lights, round-headed, but trefoiled within; three series of smaller lights, rising one above the other, also round-headed and trefoiled, fill the head of the window, the composition of which, though comparatively

rude, is illustrative of the taste of the age. On each side of the window on the exterior is a kind of semi-classic niche.



Mullion.

Several of the college chapels in Oxford, being late erections, are built in the Debased style, as Brasenose, Wadham, and Oriel. The windows of the latter, one of them round-headed, are filled with very inelegant tracery, and the large oval openings in the head being without foliations have a very bald and displeasing appearance. The face of the mullion is channelled with a



deep hollow. In Stowe Church, Northamptonshire, several windows were inserted at a general reparation of the church in 1639; they are square-headed, having a hood moulding over, and for the most part divided into three obtusely pointed arched lights, without foliations. Under the windows of the south aisle is a stringcourse, more semi-classic than Gothic. On the south side a plain round-headed doorway was inserted at the same period.

The tower and south aisle of Yarnton Church, Oxfordshire, erected by Sir Thomas Spencer, A.D. 1611, have the same kind of square-headed window, with arched lights without foliations, as those at Stowe. On the north side of Lubenham Church, Leicestershire, is an obtuse and nearly flat-arched doorway of the early part of the seventeenth century; the arch is within a square head, the jambs are moulded half-way down, when the mouldings die in a plain bevelled base; over the head of the door is a horizontal hood moulding without any return. Near to this doorway is a square-headed window of three rectangular-shaped lights formed by vertical mullions, which are faced with a semi-cylindrical moulding with a square-edged fillet running up it, as in the mullioned windows of that period of domestic architecture; this window is surmounted by a horizontal dripstone or hood moulding without a return.

Arthuret Church, Cumberland, rebuilt A. D. 1609, is a large structure consisting of a tower, nave, north and south aisles, and chancel; the eastern



bay of each aisle flanks the chancel, and is divided from the rest of the aisle by an arch. The arches between the nave and aisles are plain pointed, and double-faced with chamfered edges; they spring from plain octagonal piers, and are precisely similar to plain pier arches of the fourteenth century, with the exception of the cap mouldings, which consist of the peculiar ogee, common as a crest moulding of this period.

The church of Stene, in Northamptonshire, built by one of the Crewe family, A.D. 1620, presents features both of debased Gothic and semi-classic detail. It consists of a nave or body, and two aisles, but no defined or separate chancel. The east window is pointed, of five lights, the mullions crossing in the head, the remaining windows are square-headed; the parapets, which consist of plain horizontal blocking-courses, are surmounted at intervals by small obeliskal pyramids finished with balls, in lieu of pinnacles. On the north side is a doorway of Italian detail.

The chancel of Passenham Church, Northamptonshire, was re-edified by Sir Robert Banastre, A. D. 1626, and exhibits a mixture of debased Gothic and semi-classic detail. The roof is ribbed and waggon vaulted, which form it retains on the exterior; the east end is surmounted with a cross; the windows are pointed, the east window contains four principal cinquefoil-headed lights with tracery above, formed principally by vertical, but with some curved, mullions; the general arrangement

has, however, a clumsy appearance; the side windows are also pointed, and contain two principal lights, with lesser lights in the head, inelegantly formed by the vertical and curved tracery bars, the jambs are moulded, but in a shallow and meagre manner; over each window is a hood moulding, and beneath the window runs a horizontal string of tolerable design, consisting of an upper and under sloped face and a cavetto beneath. The buttresses have a singular appearance, and the sloped set-offs of overlapping slabs with a projecting moulding exhibit a bold but not good effect. The south doorway has a plain segmental-arched head with a key-stone in the centre, and over this is an inscribed tablet,<sup>a</sup> with armorial bearings, surrounded with scroll-work. The interior is fitted up choir-like, with a chancel screen and stalls. The whole of this structure displays marks of a fervent desire, rather than of a successful attempt to revert to the ancient principles of Ecclesiastical Architecture.

The south porch of Chiddingstone Church, Kent, bears the date of the year of its construction, 1626. The external doorway arch is semicircular, with a key-stone in the centre, and is contained within a square head formed by a hood moulding over; the spandrels are filled with shallow sculptured foliage, and the jambs are slightly moulded half-way down in a manner not unusual in the depressed arched

a The inscription is as follows:—"Robertus Banasterius Miles hanc sacram Aedem (ad laudem Deo) propriis sumptibus condidit .Etatis sue anno 56, annoq. 1626."

doorways of this period. Over the apex of the gable of the porch is a cross, of the form heraldically termed *bottonée*, or trefoiled at the extremities, and this cross is of a date coeval with the porch. The chancel of Baddesly Clinton Church, Warwickshire, was rebuilt A.D. 1634, and contains in the south wall two square-headed windows of three lights each, and a depressed four-centered arch doorway, plainly splayed. In the north wall is a single square-headed window of two lights, and the east window consists of five lights divided by a transom within a depressed pointed arch; at the apex of the roof is a plain cross of good design. Most of the windows of the church of Bletchley, in Buckinghamshire, a structure principally of the Decorated style, appear to have been removed in the seventeenth century, and square-headed windows inserted in their stead. These alterations, from the date 1637 appearing on the embattled parapet of the nave, and also on the poor box within the church, may fairly be ascribed to that period. The clerestory windows are square-headed, and are divided by mullions into three obtuse-arched headed lights without foliations, similar to those in Stowe Church, Northamptonshire. In the wall of the north aisle, and in other parts of the church, are square-headed windows, with hood mouldings over, of three pointed lights cinquefoiled in the heads, and these appear to have been inserted at the same period. The alterations effected by the celebrated antiquary, Brown Willis, in the early part of the eighteenth

century, are indicated by two plain square-headed doorways in the Roman or Palladian style, with key-stones on the entablatures: by the east window of the chancel, a clumsily designed and ill-constructed window of five lights, trefoiled in the heads, with a quatrefoil opening over each; by the pinnacles of the tower, surmounted by stone balls; and in the interior, by the chancel screen of oak, designed in the Palladian style with Ionic pilasters; and by the ceiling of the chancel, which is painted with the figures of the twelve Apostles with their different emblems. Carsington Church, Derbyshire, mostly rebuilt A.D. 1648, is of one pace, there being no division between nave and chancel, the windows are square-headed, the south doorway plain and semicircular-headed with a key-stone on the top of the arch, and an horizontal moulding, common to this age, running above. A similar moulding runs along a plain horizontal parapet. On a stone in the south wall Reedified 1648.

The present roof of the chancel of Pillerton Church, Warwickshire, was, apparently constructed in the seventeenth century, and the frame-work is rude and clumsy. The pitch is lofty and probably the same as that of the original roof. There is no girder or tie-beam, but the roof is divided into three bays, and at some distance below the wall-plates spring horizontal hammer-beams supported by wall-pieces which rest on corbels and curved braces; from the hammer-beams spring short diagonal braces which rest on the principals, and also long curved

braces which serve to strengthen the collar or wind-beam; from the latter hangs a small pendant, and the same description of ornament projects horizontally from each hammer-beam. Each sloping side of the valley of the roof is divided horizontally by two purlins. The date is indicated by the pendant and rude ornamental details rather than by the constructive features.

The roof of the north aisle of Newport Church, Isle of Wight, was apparently constructed in the reign of Charles the First. It is flat, divided into bays by tie-beams, intersected with longitudinal beams with carved bosses at the intersections where within scroll-work appears on one a coronet and plume of feathers with *Ich dien*, on another a crown and harp, on a third a crown and thistle, on a fourth a crown and rose, on a fifth a crown and fleur de lis, and on a sixth a crown and portcullis.

But Stanton Harold Church, Leicestershire, erected by Sir Robert Shirley, A. D. 1653, is perhaps the latest complete specimen of a country church in the debased Gothic style. It consists of an embattled tower, a nave, north and south aisles, and chancel. The east window is pointed, and the mullions are moulded, and cross in the head; the principal lights, four in number, are cinquefoiled, and those in the head quatrefoiled; the parapet of the nave is embattled, and pierced with quatrefoils, and beneath is a hollow cornice moulding; the side windows of the chancel are of three lights, but in other respects resemble the east window; the win-

dows of the aisles are also pointed, with hood mouldings over. The clerestory wall is pierced with square-headed windows, three on each side. On the south side of the chancel, and leading to a vault, is an obtuse-pointed arched doorway, with an entablature above supported by Doric columns, which flank the doorway. The west and principal doorway, rich of its kind, exhibits a mixture of Gothic and semi-classic detail, the latter predominating. In the interior the arches, three on each side the nave, which support the clerestory, are simple double-faced pointed arches with chamfered edges, and spring from angular-shaped piers with plain capitals. Although the general proportions of this church are stunted, and far from pleasing to the eye, the ornamental detail shallow and somewhat meagre in execution, and the fitting up of the interior with close pews, three feet nine inches high, not altogether such as could be desired, it stands a monument of a pious and praiseworthy attempt to revive under difficulties, and "in the worst time," at no small cost, our ancient Ecclesiastical Architecture.

The chancel of Islip Church, Oxfordshire, rebuilt by the celebrated Dr. Robert South, A.D. 1680, is in the debased Gothic style, the walls are without buttresses, and the windows have semicircular heads with mullions crossing and intersecting each other without foliations.<sup>b</sup>

<sup>b</sup> On one of the beams of the roof is this inscription:—"ROBERTUS SOUTH, S. T. P. IN ECCLESIAM HANC PAROCHIALEM

The church of St. Mary Aldermary, London, having been destroyed by the fire in 1666, was rebuilt by Sir Christopher Wren, A.D. 1681, in seeming imitation of the former church. In this, the piers and depressed pointed arches which support the clerestory bear a considerable resemblance to those of the fifteenth century, but the foliage and decorative detail displayed in the spandrels denote at once the period of construction. In the groining of the nave and aisles the architect has attempted to imitate the fan tracery groined roofs of the fifteenth century, but even here the design betrays itself, for instead of pendant cones in the centre of the roof are circular concave compartments. This structure exhibits perhaps one of the latest attempts to imitate the church architecture of the middle ages, after the general introduction of the Palladian or Italian style.

Towards the end of this century Gothic mouldings appear not to have been understood, as in the attempt to re-construct portions of churches in that style we find those of classic art to prevail. Such is the case with respect to the tower of Eynesbury Church, St. Neot's, Huntingdonshire, rebuilt in a kind of debased Gothic and mixed Roman style, A.D. 1687. Ingestry Church, Staffordshire, was rebuilt A.D. 1676. The tower is finished at top with a balustrade, and ornamented with urns or

INDUCTUS ANNO DOMINI 1678, PROPRIIS SUMPTIBUS HANC CANCELLARIAM A FUNDAMENTIS INSTAURAVIT EXTRUXITQUE. ANNO DNI. 1680."



vases at each corner. Other instances of the kind might also be enumerated. The tower, nave, aisles, and transepts of the church of St. Mary at Warwick,<sup>c</sup> which were rebuilt after the fire, A.D. 1694, by which those portions of the old church were destroyed, and completed A.D. 1704, exhibit a curious and late instance in which the pointed form of the arch is retained in the doorways, windows, and pier arches, whilst the details are semi-classic in design, and pointed arches in the tower are intermixed with semicircular coved niches. The sections of the pier arches in the nave resemble many of those of the fifteenth century, being formed from a square, fluted or hollowed at the angles, with a semicylindrical shaft attached to each of the flat faces, whilst the capitals are composed of the echinus and acanthus. The interior of the roof is underdrawn and arched, and divided by ribs into cellular compartments in imitation of groining. The windows are large, but the tracery, unique of its kind, is in miserable taste, the head of each window being filled with a huge light in form resembling a horse collar. An open balluster parapet surmounts the walls, and this is relieved at intervals by urns. Amongst other churches or portions of such built or reconstructed in the seventeenth century, and of which the dates are ascertained, the following may be enumerated: Boughton Church, Northamptonshire, built A.D. 1599. Tower of Wyke Dyve, Northamptonshire,

<sup>c</sup> This structure, which was erected after a design by Sir William Wilson, is fully described in the second number of a work now in progress, "Notices of the Churches in Warwickshire."



rebuilt A.D. 1617. Tower of Belton Church, Lincolnshire, rebuilt A.D. 1637. The chancel of the same church was rebuilt circa A.D. 1720. Ashburnham Church, Sussex, built A.D. 1663, and consecrated A.D. 1667. Billesley Church, Warwickshire, rebuilt A.D. 1692, by Bernard Whalley. The license by the Bishop of Worcester, dated A.D. 1692, for the rebuilding of Burnington Church, in Warwickshire, is indicative of the state of feeling then prevalent in church building, and of the shortened proportions of chancels in new churches. The license recites that it appeared by petition that the old church had fallen down about four years previous and still lay in ruins. That the rebuilding of it in its former dimensions was unnecessary, and that one bell would be enough; and that the parishioners had requested that the rest of the bells and the lead, and the other materials of the old church, might be applied to the raising of the new one. License was therefore granted for the erection of a chapel, to be raised on the same dimensions as the body of the church was before, namely 32 feet long and 20 feet wide, and for the leaving out of the tower which stood between the chancel and the church, making a cupola at the west end for the single bell, and for the church to be moved more eastward to the chancel, and that the chancel might be contracted from 18 feet long and 12 feet wide to a less compass, "after the modern fashion of some new churches in London."<sup>d</sup>

<sup>d</sup> The substance of this document is given very fully in Dugdale's *Antiq. Warwickshire*, ed. 1730, p. 597.

At the commencement of the eighteenth century the Roman or Italian mode appears to have prevailed generally in the churches then built, without any admixture even of the debased Gothic style; they were often constructed of brick with stone dressings and quoins, either in the plainest possible manner, or else ornamented with urns, festoons, and other symbols of Paganism.

The tower of Whitechurch Church, Hants, rebuilt A.D. 1716, is of brick covered with plaster, in the Palladian style, and contains a plain semicircular west doorway with a keystone in the head, a plain oval window just above, and over that two sets of Palladian windows with stone dressings and keystones, the whole finished with an embattled parapet. The body of Alcester Church, Warwickshire, re-edified A.D. 1733, exhibits in the exterior walls a very debased kind of Gothic, the windows are of two lights, without foliation, obtusely-pointed and four-centered, with hood mouldings over, buttresses intervene between them, and the parapet is embattled, but the details are meagre, and all the mouldings shallow and poor. In the interior the aisles are divided from the nave by Doric columns which support the roof, which is covered by a flat under-drawn plaster ceiling; there is a recess for the altar, rather than a chancel, being only ten feet deep by sixteen feet in width. The tower of Speen Church, near Newbury, erected A.D. 1734, is of brick, rusticated at the angles, and the windows are of brick with stone imposts and keystones. Honiley Church,

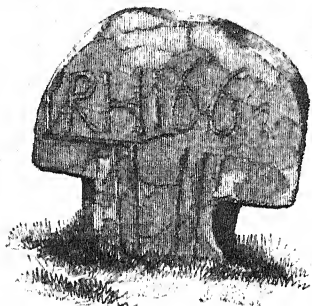
Warwickshire, rebuilt in the Palladian style, A.D. 1723, exhibits a semicircular east end and a balustrade parapet with urns at intervals, and the tower is surmounted by a spire.<sup>e</sup>

Towards the close of this century originated the revival of the study of ancient Ecclesiastical Architecture, as exemplified in the churches of Tetbury, Gloucestershire, erected A.D. 1781, from the plans of Francis Hiron, an architect of Warwick; of St. Nicholas at Warwick, erected about the same period; of East Norton, Leicestershire, erected A.D. 1783; of Stapleford, Leicestershire, rebuilt A.D. 1783; of Carlton, Northamptonshire, erected A.D. 1788; and of Leek Wootton near Warwick, erected A.D. 1792. In these churches we may perceive praiseworthy though feeble and unsuccessful attempts to imitate the architecture of the Middle Ages, but they exhibit only meagre detail, and unmeaning and tasteless ornament blended with faulty design, without any boldness of conception to counterbalance the effect thus produced. They must, however, be considered with reference to the age in which they were constructed, and as works produced in the dawn of the revival.

During the present century, the practical study of Ancient Ecclesiastical Architecture has greatly increased, but the principles have been until lately ill understood, and the misapplication of detail and

<sup>e</sup> On the west front of the tower is this inscription, '*Ad Gloriam Dei Johannes Sanders Arm. propriis sumptibus hanc Ecclesiam edificavit An<sup>o</sup> salutis 1723.*'

neglect of harmony of proportion in most of the churches professedly built to imitate those of old together with the short-sighted utilitarian economy which has prevailed in their erection, have occasioned them, with few exceptions, to be full of glaring defects. In the last few eventful years an extraordinary impulse has been given to this study, and our ancient Christian Architecture, in its purity and adjustment of proportion, has begun to be properly considered. The present is, however, still an age of Transition from a low and perverted to a purer and better taste.



Churchyard Headstone, Chartham, Kent.



Interior of a Church during a Funeral,  
from an illuminated MS.

## CHAPTER X.

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ON THE INTERNAL ARRANGEMENT OF CHURCHES  
PREVIOUS TO THE REFORMATION.

NOTWITHSTANDING the spoliation of our English Churches, especially of those of conventual foundation, in the reign of Henry the Eighth, and the changes effected in the ritual and ceremonies of the

Church in the reign of Edward the Sixth, and the destructive violence occasioned by the Puritans in the middle of the seventeenth century, our ancient churches still retain relics of the past, not as yet swept entirely away. These point to usages in religious worship, with which our ancestors were familiar, but which, some having been abrogated, and others differing in many respects from the Liturgical rites of the Reformed Church, cannot be fully understood without some knowledge of the former discipline of the church, and of the services connected with it. As historic reminiscences, however, the vestiges thus left are not without their interest and value.

Though so early as the fourth century, we meet with a variety of liturgical offices in use in the eastern church, which, differing from one another in minute particulars, agree in general and essential points, the formation of such liturgies is not to be ascribed to the period at which they are first found reduced into writing, but to usages of much higher antiquity, the origin of which we are perhaps hardly able to trace, though they were early considered to be coeval, or nearly so, with the apostolic age.<sup>f</sup> For the discipline and mystical rites of the primitive church during the three first centuries, when it was struggling against persecution, being

<sup>f</sup> From Justin Martyr's account of the celebration of the Lord's Supper, it is evident that there was in his time a set form of public worship. His first apology was written within half-a-century of the death of the apostle St. John.

performed in secret, were imparted by mere oral communication; and the most important to the faithful only, or those fully admitted into the church, whilst the catechumens, or those converts who still remained in a state of probation, were, after the performance of a certain portion of the accustomed service, dismissed, and not allowed to remain to be partakers of the more solemn rites.

Justin Martyr adverts to the custom of the Christians turning to the east in prayer, and adds that the Church received from the apostles the mode and place of prayer.<sup>g</sup>

Tertullian, who wrote at the close of the second, and early in the third century, alludes to certain of the mystical ceremonies of the Christians as having been betrayed to strangers, and amongst these he mentions the custom of making the sign of the cross on the body: and Basil, Bishop of Cæsarea, circa A. D. 370, speaks of the mystical rules and discipline of the Church as originating partly from unwritten doctrine, and partly from apostolical tradition; and amongst the observances then in use, which had been traditionally handed down, and were of unknown antiquity, he particularises the trine baptismal immersion, the signing with the sign of the cross, the turning toward the east in prayer, and the use of a solemn form of words beyond those contained in the Scrip-

<sup>g</sup> In primis Justin, ad Orthodoxos respond, ad quæst. 118. ait, "ideo Christianos omnes precum tempore spectare ad Orientem"... additque in fine, "Ecclesiam a sanetis Apostolis orandi morem et locum accepiisse." Duranti De ritibus Ecclesie L. 1. c. III.



ture, both before and after the exhibition of the bread of the Eucharist, and the cup of blessing; and he observes that these and many other mysteries were derived from the unwritten doctrine of a concealed and mystical tradition.<sup>h</sup>

The Constitutions known by the title "Apostolical," which were written about the close of the third, or early in the fourth century, contain a formulary of the Eucharistic service, as then observed in the eastern church. Amongst the rites referred to in this most ancient liturgy, which is also called the "Clementine," may be noticed the kiss of peace, according to the apostolical injunction, whence originated the pax of silver at a much later period presented to be kissed;<sup>i</sup> the ablution of hands before the offertory, originating from a Jewish rite, and the admixture of water with the wine in the cup of the Eucharist, a custom of immemorial tradition.<sup>k</sup> The priest also wore a white or shining garment, and in the communion the mystical elements, in both kinds, were partaken of by all the faithful.

The origin of the Roman Liturgy is involved in

<sup>h</sup> De Spiritu sancto, ad Amphilochium c. XXVII.

<sup>i</sup> The Pax was used at the coronation of Queen Elizabeth.

<sup>k</sup> The mixed cup in the Eucharist is expressly mentioned by Justin Martyr. It was enjoined in the Order of Communion, set forth in the reign of Edward the Sixth, A. D. 1547. It was likewise enjoined in the first Liturgy of the Reformed Church of England, A. D. 1549. This custom was never expressly abrogated, though in the Liturgy of 1552 and subsequent Liturgies wine only was required for the cup.



some obscurity; it has been partly ascribed to Leo and Gelasius, both of whom flourished in the fifth century, though the latter Pontiff appears rather to have added to an old office than composed an entire new one. Gregory the Great, who flourished a century after Gelasius, revised it, and added considerably to the services and rites of the church. Much of the substance of the ancient Liturgies of the east may be found comprised in that contained in the Sacramentary of Gregory; yet the order of the service is different, and the form of the latter subsequently prevailed generally throughout the west, and appears to have been introduced into Britain by Gregory himself through Augustine. The Gregorian liturgy in order and substance, but with divers additional prayers and forms, has ever since been followed by most of the churches in communion with that of Rome; and though the rituals of many of those churches differ in the *ordo missæ* or ordinary of the mass, that variable part which precedes the preface, the canon of the mass, which follows it, with some additions to the post communion, continued nearly the same, word for word, as that compiled or revised by Gregory.

Prior to the arrival of Augustine towards the close of the sixth century, the ancient liturgy of the British Church is supposed to have been the same as, or derived from, that of the Gallican Church. From the time of Augustine to the Reformation the liturgies of the English Church were derived from that of Gregory, probably at first with

little or no alteration. Subsequently in different districts a variety of offices prevailed. Of these the most noted was that contained in the service book known as "The use of Sarum," compiled by Osmund, Bishop of Salisbury, about the close of the eleventh century. This use or service was adopted throughout the greater part of England; though the Cathedrals of York, Lincoln, Hereford, and Bangor had also their several uses or forms of worship, varying in some respects from that of Sarum, but the canon was the same in all.<sup>1</sup> It is with reference to these, and other occasional observances that we should view the peculiar appendages which still exist in many of our ancient churches.

Few and brief are the notices by St. Chrysostom and Gildas, of the religious structures used for worship by the ancient British Church. The altars therein only are mentioned, and of such structures we have now no visible traces. From the time of Augustine to the Norman conquest, the Anglo Saxon churches appear from existing remains to have been small compared with the Norman churches. Some consisted of a nave and chancel only, as at Wittering; many had a tower westward of the nave; some had aisles, as at Brixworth and Repton; some were built in the form of a cross, with transepts, as at Worth, and Stanton Lacey, and Stow, Lincolnshire; some terminated with a semicircular

<sup>1</sup> Both the ordinary and canon of the mass according to the use of Sarum, with the ceremonies used thereat before the Reformation, were translated by Fox, and appear in his Martyrology.

apse, as the original chancel at Brixworth; some with a polygonal apse, as at Wing. Most, however, appear to have been rectangular at the east end. Some had the tower between the chancel and nave as at Wooton Wawen; some had crypts or subterraneous passages as at Repton, Hexham, and Ripon. All had the chancel pointing eastward.

Four churches in the north of England, Hexham, Ripon, Jarrow, and Monkwearmouth, all erected in the seventh century, all noticed and described by ancient writers, still retain vestiges of their original construction. The two former were built by Archbishop Wilfrid, the two latter by Benedict Biscopus. Richard, Prior of Hexham, circa A. D. 1180, describes the building of that church, A. D. 674. The substructure consisted of crypts and subterraneous oratories and winding passages. The apse was adorned with histories and images, and figures sculptured in relief on the stone, and coloured paintings. In the oratories, both within and beneath the church, altars were constructed in honour of the blessed Virgin, of St. Michael, of St. John the Baptist, of the holy Apostles and others; relics of saints, books, vestments and utensils of the church were numerous. Such another church could not at the time of its erection be found on this side the Alps.<sup>m</sup> Some of the winding passages of the church built by Wilfrid, are still accessible outside and westward of the present church. These, constructed of materials from some old Roman building, have

<sup>m</sup> Rich. Pr. Hag. int. X Scriptores.

been only partially cleared out. The monastic church of Ripon was likewise built by Wilfrid. Some vaulted passages and small chambers are all the vestiges of the original church. Benedict Biscop, A. D. 676, built the church of the monastery of Monkwearmouth, having sent for masons from Gaul, to construct it of stone after the Roman manner. He also sent to Gaul for glass factors, to glaze the windows; and he decorated it with paintings of the blessed Virgin and the twelve Apostles, with subjects taken from the Evangelists, and the visions of the Apocalypse, with these the walls were covered. He obtained also from abroad sacred vessels and vestments, and from Rome a multitude of books and relics.<sup>n</sup> The tower of this church still remains, together with some rude sculptured ornaments. The church of the monastery of Jarrow, likewise erected by Benedict Biscop, was completed and dedicated A. D. 685. This church the founder decorated with paintings representing corresponding events in the Old and New Testament, such as Isaac carrying the wood on which, being bound, he was placed, and our Lord bearing his Cross. The brazen serpent uplifted in the wilderness, and the Son of Man affixed to the Cross.<sup>o</sup>

The ALTARS in the Anglo Saxon churches, as we see by illuminated MSS. had each an altar covering, and a cross standing upon them. Of the altar furniture we have an account of that presented by

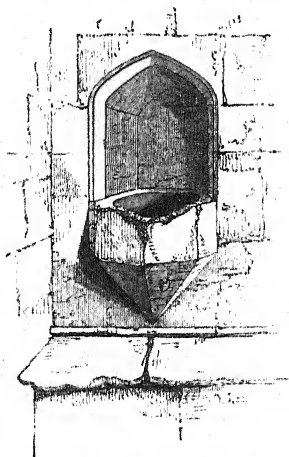
<sup>n</sup> Vita S. Benedicti, auctore Ven. Bede.

<sup>o</sup> Vita S. Benedicti, Bede.

King Ina, A.D. 708, to one of the chapels of the abbey church, Glastonbury, amongst the costly church plate and articles, composing which, were a chalice, paten, and thurible of gold; candlesticks and a vessel for holy water of silver, images of gold and silver of our Lord, the blessed Virgin, and the twelve Apostles, and altar coverings and sacerdotal ornaments, wrought with gold and precious stones. In the constitutions of Winchelsea, Archbishop of Canterbury, A.D. 1294 to A.D. 1313, the articles directed to be provided by the parishioners for the use of the church are enumerated. Amongst these are books and vestments for the officiating clergy, a frontal for the high altar, a processional cross, a cross for use at funerals, a thurible, a lantern, a bell to be carried before the host at the visitation of the sick, a pix for the host, bells with their ropes, a bier for the dead, a vessel for holy water, a pax, a candlestick for the pascal light, a font with a lock, images in the body of the church, the principal image, that is, the image of the saint in honour of whom the church was consecrated, was to be placed in the chancel.

On entering a church through the porch on the north or south side, or at the west end, we sometimes perceive on the right hand side of the door, at a convenient height from the ground, often beneath or within a canopied niche, or *fenestella*, and partly projecting from the wall, a stone basin: this was the *stoup*, or receptacle for holy water, called also the *aspersorium*, into which each individual dipped

his finger, and crossed himself when passing the threshold of the sacred edifice. The custom of aspersion at the church door appears to have been derived from an ancient usage of washing, as an emblem of purity, before prayer.<sup>p</sup> The stoup is



Stoup, south door, Oakham Church, Rutlandshire.

sometimes found inside the church, close by the door, but the stone basin appears to have been by no means general, and probably in most cases a

<sup>p</sup> The stoup was a vessel, says Durantus, which held in churches the holy water with which those were accustomed to be sprinkled who entered. And he subsequently observes, "*Institutum fuit vasa ista aquæ benedictæ ad ostium ecclesiæ a latere ingredientis, ubi protest dextro collocari. In veteri testamento non nisi lotus templum ingrediebatur. Cæterum vas istud aquæ*

moveable vessel of metal was provided for the purpose; and in an inventory of ancient church goods at St. Dunstan's, Canterbury, taken A. D. 1500, we find mentioned "a stope off lede for the holy watr atte the church dore." We do not often find the stone stoup of so ancient a date as the twelfth century; one much mutilated, but apparently of that era, may however be met with inside the little Norman church of Beaudesert, Warwickshire, near to the south door. At Eton church, Northamptonshire, inside the north porch on the right, is a stoup under an ogee headed canopy, trefoiled within. On each side of the west entrance of Irthlingborough church, Northamptonshire, is a stoup. On the right hand side of the entrance into the tower of Cerne Abbas church, Dorsetshire, is a stoup. On the right side of the west door of Mutchelney church, Somersetshire, is a fine stoup, consisting of an angular-shaped basin, with quatrefoiled compartments on the sides, this is supported by an angular-shaped shaft panelled, and converging ribs, the fan-like compartments between being also panelled. The basin is beneath a plain canopy. At Rowington church, and Ilmington church, Warwickshire; Stanton Harcourt church, Oxfordshire; Fordington church,

*benedictæ e marmore lapideve solido, non lateritio, nec spongioso fieri debet, adspersillum que decens e labro cutenula appensum habere. Durantius, de labro, seu vase aquæ benedictæ.*" Zosimus also speaks of this custom, "*Erat autem Romanis vetusta consuetude, ut quum, limen templi transeundum esset, sacerdos secundum morem ethnicum madidos quosdam olivæ ramusculos manu tenens ingredientes aspergebat.*"—Zosim. l. vi. c. vi.



Dorsetshire; St. Benedict's church, Glastonbury; Sedgeberrow church, Gloucestershire: and at many other churches are stoups, some within a fenestella or niche, others simply projecting from the wall. The author of the rites of Durham, edited by Davies of Kidwelly, A.D. 1672, in his description of that church as it was before the Reformation, says:—"There were two fair holy water stones belonging to the Abbey church of Durham, of a very fair blew marble. The fairest of them stood within the north church door over against the said door, being wrought in the corner of the pillar, having a very fair shrine of wainscot over head very finely painted, with blew and little gilt stars, being kept very clean, and always fresh water provided against every Sunday morning, wherein one of the monks did hallow the said water very early in the morning before divine service. The other stood within the south church door."

The PORCH was often of a considerable size, and had frequently a groined vaulting, with an apartment above, the latter being sometimes an after addition. It was anciently used for a variety of religious rites, for before the Reformation considerable portions of the marriage<sup>q</sup> and baptismal services, and also much of that relating to the churching of women, were here performed, being commenced "*ante ostium ecclesiæ*," and concluded in the

q At the grand southern entrance of Norwich Cathedral are the espousals or sacrament of marriage, carved in stone."—Bloomfield, vol. IV. p. 22.



church ; and these are set forth in the rubric of the Manual or service-book, according to the use of Sarum, containing these and other occasional offices. We have no porches of the Anglo-Saxon era. We have Norman porches with rooms over, generally of a later addition, and we have porches of a later era, with rooms over erected at the same time. There is reason for believing these rooms were occupied by anchorites or recluses, of whom and of their habitations within churches, there is much to be said. In some districts we find in the porch just above the doorway into the church a small narrow loft or gallery, access to which was obtained by a very narrow staircase constructed in the thickness of the wall of the porch. Authority as to the precise use of this gallery has not been obtained. It is however conjectured that it was for the purpose of decking the image of the patron saint, which stood in a niche over the doorway, on festival days. The south porch of Caldicot church, Monmouthshire, is large, and an erection of the fifteenth century, within it and over the door leading into the church has been a small loft or gallery, access to which was obtained by a flight of steps in the east wall of the porch. In the niche over the doorway and above the loft is a mutilated effigy of the blessed Virgin. In the south porch of the church of Weston-in-Gordano, Somersetshire, a narrow flight of steps on the east side leads up to the remains of a small gallery extending across the porch on the north side ; of this gallery the moulded beams of the floor only remain, these

cut across the apex of the inner doorway; in the wall above this gallery is a canopied niche with a bracket at the foot for an image. This gallery is nine feet nine inches in length, and only two feet ten inches in width. In the south porch of Portishead church, Somersetshire, the same arrangement exists; the porch, a structure of the fifteenth century, is lofty, and the remains of the gallery which extend across it on the north side, are approached by steps within a projection on each side; above the gallery in the wall over the inner door is a niche. In the porch of Clapton-in-Gordano, in the same county, is a projection on the north side, with a doorway now stopped up. In the wall above the inner door is a niche. A niche also occurs over the inner doorway of the porch, which is large, at Kingston Seymour church in the same county. On each side of the porch of Wraxhall church, in the same county, is a projection containing a staircase, which appears to have led to a small gallery over the inner door, of which now no vestiges remain; over the inner doorway is a niche for an image. Besides this arrangement there is a chamber over the porch, access to which is from a staircase leading from the south aisle of the church. These are the only churches I have met with where this singular arrangement exists, with the exception of Caldicot church, they are all situate in one particular district and within a few miles of each other.

Having entered the church, the FONT is generally discovered towards the west end of the nave, or

north or south aisle, and near the principal door; such, at least, was in most cases its original and appropriate position: this was for the convenience of the sacramental rite there administered; part of the baptismal service (that of making the infant a catechumen) having been performed in the porch or outside the door,<sup>r</sup> he was introduced by the priest into the church, with the invitation, *Ingredere in templum Dei, ut habeas vitam æternam et vivas in sæculorum*; and after certain other rites and prayers the infant was carried to the font and immersed therein thrice by the priest, in the names of the three Persons of the Holy Trinity. By an ancient ecclesiastical constitution a font of stone or other durable material, with a fitting cover, was required to be placed in every church in which baptism could be administered;<sup>s</sup> and it was, as Lyndwood informs us, to be capacious enough for total immersion. Some ancient fonts are of lead, as that in Dorchester church, Oxfordshire, and that in Childrey church, Berkshire; both of these are cylindrical in shape, and of the Norman era, encircled with figures in relief; those on the font at Dorchester representing the twelve apostles, whilst those on that of Childrey are of bishops. Leaden fonts are also to be met with in the churches of Brookland, Kent; Wareham, Dorsetshire; Warborough, Oxfordshire; and Walms-

<sup>r</sup> "Ad valvas ecclesie,"—Ordo ad Faciendum Catechumenum, Manuale.

<sup>s</sup> Constitutions of Edmund Archbishop of Canterbury, A. D. 1236. De Baptismo et eius Effectu.

ford, Northamptonshire. Square and cylindrical or truncated cone-like shaped fonts, of Norman design, supported on a basement by one or more shafts, and either plain or sculptured, are numerous; we sometimes find on them figures of the twelve apostles, sculptured in low relief; the baptism of our Saviour also was no uncommon representation. Those bearing the Evangelistic symbols were also not uncommon, as at Fakenham, Norfolk; St. John Sepulchre, Norwich; and Stoke by Nayland, Suffolk. Fonts subsequent to the Norman era are not so frequently covered with sculptured figures, though such sometimes occur; they are cup-like, sexagonal, septagonal, or octagonal in shape, but the latter greatly predominate; and the different styles are easily ascertained by the architectural decorations, mouldings, tracery, panel-work, and sculpture, with which they are more or less covered. They are generally cased inside, or lined with lead, with a perforation at the bottom of the basin to let off the water. On the sides of rich fonts of the fifteenth century representations of the seven sacraments, according to the church of Rome<sup>t</sup> were not unfrequently sculptured, as on that in Farningham church, Kent. Some fonts bear inscriptions, as that of Bridekirk, Cumberland, which is Runic. The Norman font of Little Billing church, Northamptonshire, of a plain jar-like form, is likewise inscribed. The font of Keysoe church, Bedfordshire, bears an inscription in

<sup>t</sup> Viz., Baptism, Confirmation, Eucharist, Penance, Orders, Matrimony, and Extreme Unction.

Norman French round the lower part of the basin of an octagonal decorated font; at Bradley church, Lincolnshire, is inscribed,—*Pater noster ave maria and cride leren ge childe gt is nede*. In the panels round the basin of the font, which is of the fifteenth century, of Bourne church, Lincolnshire, is an inscription which occupies seven sides, the eighth being placed against a pier, it is as follows,—*IC est nom qde sup ome nom*. Round the upper part of the octagonal basin of the rich font, at St. Mary, Beverley, Yorkshire, is inscribed,—*Pray for the soules of Wgllm Ferryfaxe Draper and his wybis whiche made this Font of his pper costes the x day of Marche ye yere of our Lord MCCCXX*. The fonts at Lullington, Somersetshire, and at Stanton Fitzwarren, Wilts, a very rare and emblematical sculptured font of late Norman work, are also inscribed. We find many plain sided octagonal shaped fonts of the fourteenth and fifteenth centuries, evidently intended for future decoration. The sides of the square Norman font at Thornbury church, Gloucestershire, have been subsequently decorated with Early English foliage and sculpture. We have no fonts, which from their details, we can clearly ascribe to the Anglo-Saxon era.<sup>u</sup> The covers to some rich

<sup>u</sup> It is much to be regretted that of late years many ancient fonts have been cast out of our churches, and earthenware and pewter basins substituted in their stead for the administration of the holy sacrament of baptism: a practice not authorised by the Anglican church, but rather condemned; for in the canons set forth by authority, A. D. 1571, it is provided that "*Curabunt (Ceditui) ut in singulis ecclesiis sit sacer fons, non pelvis, in quo*

fonts, especially to some of those of the fifteenth century, were very splendid, in shape somewhat resembling that of a spire, but the sides were covered with tabernacle-work, and decorated at the angles with small buttresses and crockets. Fonts with rich covers of this description are to be found in the churches of Ewelme, Oxfordshire; of North Walsham and of Worstead, Norfolk; and of Sudbury and of Ufford, Suffolk; and at Fosdyke church, Lincolnshire. Plain font covers of a spire-like form, and sometimes crocketed, are not uncommon, such occur at Combe Bissett, near Salisbury; and Ashby St. Ledgers, Northamptonshire. Near the font, Wraxhall church, Somersetshire, affixed to a pier, is a small stone desk for the manual or service book, in which the office pertaining to the sacrament of Baptism was contained.

The general situation of the TOWER or campanile is at the west end of the nave; it is sometimes, however, found in a different position, as at the west end of a side aisle, which is the case with respect to the churches of Monk's Kirby and Withybrooke, Warwickshire; or on one side of the church, as at

baptismus ministretur, isque ut decenter et munde conservetur." And in the canons of 1603, after alluding to the foregoing constitution, and observing that it was too much neglected in many places, it is appointed "That there shall be a font of stone in every church and chapel where baptism is to be ministered; the same to be set in the *ancient usual places*." In the orders and directions given by Bishop Wren, A. D. 1636, to be observed in his diocese of Norwich, we find it enjoined, "That the font at baptism be filled with clear water, and no dishes, pails, or basins be used in it or instead of it."

Eynesbury church, Huntingdonshire, and Alderbury church, Salop; and the tower of the latter church is covered with what is called the saddle-back roof, having two gables, a peculiarity to be found in some few other churches, as the church towers of Tynwell, Rutlandshire; Bradwell, Bedfordshire; Maidford and Cold Higham, Northamptonshire; Begbrook, Oxfordshire, and others. In cross churches the tower was generally, though not always, erected at the intersection of the transept, and between the nave and chancel. Some churches have their tower or campanile completely detached, as at Berkeley, Gloucestershire; Elstow, Bedfordshire; Marston Morteyne, Bedfordshire; Fleet, Lincolnshire; and Flixborough, Lincolnshire. In the towers the church bells were hung, with the exception of one; without these no church was accounted complete; they were anciently consecrated with great ceremony, named and inscribed in honour of some saint, and the sound issuing from them was supposed to be of efficacy in averting the influence of evil spirits. Bells appear to have been introduced into this country in the latter part of the seventh century,<sup>x</sup> and several bells are even now remaining in our churches of an earlier date than the Reformation: most of our present church bells have however

x That bells were used by the Anglo-Saxons in the days of Bede is clear from the account he gives of the vision of Bega, on the death of St. Hilda,—“*Hæc tunc in dormitorio sororum pausanis audivit subito in ære notum campanæ sonum, quo ad orationes excitari vel convocari solebant cum quis de sæculo fuisset evocatus.*” —BEDE, L. iv. c. xxiii.



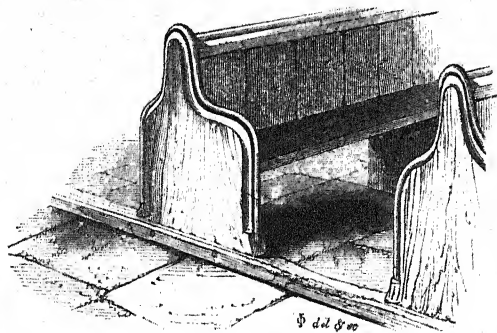
been cast since that period. Of bells, of an era previous to the Reformation, many are remaining in the churches of Northamptonshire, one at Barby, inscribed *Sancta Caterina*; at Charwelton, *S. Margareta*; at Fawesly, *Sancte Botolfe ora pro nobis*; at Stowe, *Ave maria Gratia Plena*; at Gretworth, *Sancte Michael ora pro nobis*; at Clopton, *Sancte Petre ora pro nobis*; at Thrapston, *Sancta Anna ora pro nobis*. One at Cold Ashby, said to have been brought from Sulby Abbey, is inscribed *Maria vocor ano Dni MCCCXV*. In one of the painted glass windows in York Cathedral the ceremony of baptizing bells is represented. Towers were also occasionally used, up to the fourteenth century, as parochial fortresses, to which in time of sudden and unforeseen danger the inhabitants of the parish resorted for awhile. The tower of Rugby church, Warwickshire, a very singular structure apparently built in the fourteenth century, appears to have been erected for this purpose; it is of a square form, very lofty, and plain in construction, and is without a single buttress to support it; the lower windows are very narrow, and at a considerable distance from the ground; some of them are, in fact, mere loop-holes; the belfry windows are *square-headed*, of two lights, simply trefoiled in the heads, and divided by a plain mullion; the only entrance was through the church; it has also a fire-place, the funnel for the conveyance of smoke being carried up through the thickness of the wall to a perforated battlement, and it altogether seems well calculated



to resist a sudden attack. Other church towers of early date appear to have been erected for a double purpose: that of a campanile, as well as to afford temporary security. The towers of Newton Arlosh church, of the church of Burgh on the Sands, and of Great Salkeld church, Cumberland, appear to have been constructed with a view to afford protection to the inhabitants of those villages upon any sudden invasion from the borders of Scotland, and for that purpose were strongly fortified.<sup>y</sup> Sometimes they were used as beacons. On the top of the tower of Hadley church, Middlesex, is affixed an iron cresset fire pan, or pitch pot. This was used and fired so late as 1745. Some church towers, especially in the counties of Norfolk and Suffolk, are round and batter, or gradually decrease in diameter as they rise upwards; most of these are of the Norman, though some are in the Early English, style; that at Little Saxham church, Suffolk, may be adduced as a specimen. Spires in some instances appear to have served as land-marks, to guide travellers through woody districts and over barren downs. The spire of Astley church, Warwickshire, now destroyed, was so conspicuous an object at a distance, that it was denominated the lantern of Arden. The spires of the churches of Monk's Kirby and Clifton in the same county, now also destroyed, were formerly noticed as eminent landmarks.

<sup>y</sup> The 28th decree of a foreign council, that of Wirtzburg, held A. D. 1278, prohibits the fortifying of churches in order to make use of them as castles.

Anciently the body of the church appears to have contained no other fixed SEATS for the congregation than solid masses of masonry, raised against the walls, and forming long stone benches or seats. Benches of this description, fourteen inches high and twelve inches wide, run along the north, west, and south walls of the little Norman church of Parranforth, Cornwall; a structure only twenty-five feet long, and twelve feet six inches in width. In



Ancient Pew Work, Tysoe Church, Warwickshire.

the Norman conventual church, Romsey, Hants, plain stone benches of this description occur; they are likewise to be met with in Salisbury, and other cathedrals; and in not a few of our ancient parish churches. Against the south wall of the south aisle of Kiddington church, Oxfordshire, is a stone bench. Tickenham church, Somersetshire, has a stone bench which abuts against the west wall of the south aisle. Portbury church, in the same county,

contains stone benches ranging against the south and west walls of the south aisle, and north and west walls of the north aisle. Ufford church, Northamptonshire, contains stone benches, ranging against the walls of the aisles. Haddon church, and Water Newton church, Huntingdonshire; and Yarwell church, Northamptonshire, also contain stone benches or seats for the congregation. Seats for the use of the congregation are noticed in the synod of Exeter, held A. D. 1287. Open wooden benches or pew-work are rarely, if at all, met with of an earlier era than the fourteenth century, and even during that era the examples left are comparatively few. At Finedon, in Northamptonshire, the body of the church and aisles are almost entirely filled with low open seats with carved tracery at the ends, disposed in four distinct rows, so that the whole of the congregation might sit facing the east. These appear to be of the fourteenth century. The church of Byfield, in the same county, and the little interesting church of Shotswell, Warwickshire, both contain their original fittings of pew-work, of the fourteenth century. To the same period we may ascribe those capital plain specimens of ancient pewing with which the beautiful church of Hawton, Lincolnshire, is filled. But it was in the fifteenth century that the practice of pewing the body of the church with low open seats generally prevailed. We find examples in this era, varying from extreme plainness to excessive richness. A bold bead moulding, one inch and a half in diameter, roving along

the top of the back of the seats and returning at the ends, which were frequently panelled, has an excellent effect. Sometimes the ends or standards of the seats were carried up above the back and finished with richly carved poppy heads. In some of the churches in Norfolk and Suffolk rich work of this description abounds. In the latter part of the fifteenth, and early part of the sixteenth century, the panels of pews or seats were often carved with what is called the linen pattern, common in wood-work of this period. Plain seats sometimes return with elbows, as at Tysoe church, Warwickshire.<sup>z</sup>

The PULPIT was anciently disposed towards the eastern part of the body of the church, but not in

<sup>z</sup> Testamentary bequests, for the pewing of churches, were not unfrequent, thus, Wm. Bruges, Garter King at Armes, London, by his will, dated in 1449, gave certain monies to be bestowed upon "the complesshynge and ending of the church of Staunford, that is in coverynge with lede, glassyng and making of pleyn desques, and of a pleyn rode lofte, and in *puyng* of the seyde church nourt curiously but pleynly and in paving of the hole chireh Body and Quere with broad Holand Tyle."—Test. Vetus. John Yonge of Herne, by will dated in 1456, gave to the fabrick of the church of Herne, viz., to make seats called *puyng* X marks. Amongst the documents relating to the church of Bodmin, Cornwall, is a contract, dated in the seventh year of Henry VII. A. D. 1491, for making chairs, seats, and a pulpit for that church, "that the sayde Matthy More, carpynter, shall make or do to be made yn the parysh Charge of Seynt Petrok yn Bodmyn fully newe chayrs & seges, and iiii ranges thurgh oute all the body of the said Churge after the furme & makynge of the chayrs & seges yn Seynt Mary charge of Plympton . . . . . and a convenyent pulpyte yn the sayde Prysh Charge of Bodmyn after the furme & makynge of the pulpyte yn the parysh charge of Mourton yn hemstede." The consideration for the above work was to be £92.—The Bodmin Register p. 33.

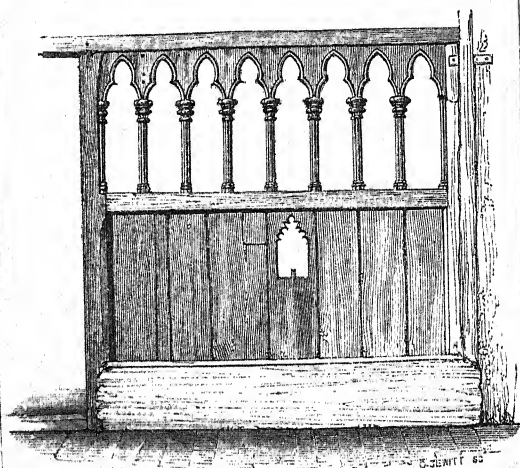
the centre of the aisle. Pulpits are now rarely to be found of an earlier date than the fifteenth century, when they appear to have been introduced into many churches, though not to have become a general appendage. Ancient pulpits of that era, whether of wood or stone, are covered with panel-work tracery and mouldings; and some exhibit signs of having been once elaborately painted and gilt. Mention, however, is made of pulpits at a much earlier period; for in the year 1187 one was set up in the abbey church, Bury St. Edmund's, from which, we are told, the abbot was accustomed to preach to the people in the vulgar tongue and provincial dialect.<sup>a</sup> The most ancient pulpit, perhaps, existing in this country, is that in the refectory of the abbey (now in ruins) of Beaulieu, Hampshire: it is of stone, and partly projects from the wall, and is ornamented with mouldings, sculptured foliage, and a series of blank trefoiled pointed arches, in the style of the thirteenth century. In the refectory of the ancient conventual buildings, attached to the cathedral church at Chester, is another ancient stone pulpit, apparently of the thirteenth century. The church of the Holy Trinity, at Coventry, contains a fine specimen of a stone pulpit of the fifteenth century. In Rowington church, in the county of Warwick, is a stone pulpit of the same age as that at Coventry, but much plainer in design. At Long

<sup>a</sup> Anglice sermocerari solebat (Abbas Samson) populo, sed secundum Linguam Norfolchie . . . unde et pulpitum jussit fieri in ecclesia et ad utilitatem audiencium et ad decorem ecclesie.—Cronica Jocelini de Brakelonda, sub anno 1187.

Sutton church, Somersetshire, is a splendid wooden pulpit of the fifteenth century, painted and gilt; and the sides are covered with ogee-headed niches, with angular-shaped buttresses between. In the Devonshire churches are many ancient pulpits, both of stone and wood; some of the latter have been painted and gilt. In Norfolk some of the panels of the ancient wooden pulpits still retain paintings of the four Doctors of the church:—St. Augustine, St. Ambrose, St. Gregory, and St. Jerome; but the pulpits of this era may be distinguished without difficulty by the peculiar architectural designs they exhibit.

We now approach the division between the nave or body of the church and the chancel or choir: this was formed by a beautiful and highly decorated SCREEN, sometimes of stone, but generally of wood, of panel and open-work tracery, painted and gilt; above this was a crossbeam, which formed a main support to the ROOD-LOFT, a gallery in which the crucifix or rood and the accompanying images of the blessed Virgin and St. John were placed so as to be seen by the parishioners in the body of the church, and also in accordance with the traditional belief that the position of our Saviour whilst suspended on the cross was facing the west. The passage to the rood-loft was generally up a flight of stone steps in the north or south wall of the nave; but as the rood-loft frequently extended across the aisles, we sometimes meet with a small turret annexed to the east end of one of the aisles for the

approach. Though the introduction of the lattice-work division between the chancel and nave may be traced in the eastern church to the fourth century, we possess in our own churches few remains of screen-work of earlier date than the fourteenth century, and it appears probable that wooden screen-work before that period was not common, and that



Early English Screen, Thurcaston, Leicestershire.

in most instances a curtain or veil was used for the purpose of division.<sup>b</sup> In Thurcaston church,

<sup>b</sup> It appears from the so-called Apostolical Constitutions, that the Clergy were separated from the Laity in churches. Durandus mentions the veil as commonly used in his time, and the veil is mentioned in an ancient Saxon Pontifical: "extenso velo inter eos et populum."



Leicestershire, is a wooden screen removed from its original position, which appears to be of the thirteenth century. In Stanton Harcourt church, Oxfordshire, is a screen of the same century. Of decorated screen work of the fourteenth century vestiges are retained in King's Sutton church, Northamptonshire; Beaudesert church, Warwickshire; St. John's church, Winchester; Cropredy church, Oxfordshire, and Shotswell church, Warwickshire. Decorated screen work is distinguished from that of a later period by the light annulated shafts which support the flowing tracery. Screen work of the fifteenth century is very common. Stone screens both of the decorated and subsequent style are not rare. The rood-loft generally projected in front, so as to form a kind of groined cove, the ribs of which sprang or diverged from the principal uprights of the screen beneath. In Long Sutton church, Somersetshire, is a splendid wooden rood-loft, elaborately carved, painted, and gilt, which extends across the whole breadth of the church, and is approached by means of a staircase turret on the south side of the church. Banwell church, Somersetshire, has also a rich rood-loft. In the churches of Great Handborough, Emsay, Great Rollwright, and Hook Norton, Oxfordshire, are considerable remains of the ancient rood-loft, and numerous other instances where it is still retained could be adduced. In Great Rollwright church, a few years ago, part of the rood itself was existing. Sometimes this gallery was so small as to admit of the rood



and two attendant images only, and had no apparent access to it, as that in Wormleighton church, Warwickshire. Hardly a rood-loft is, however, remaining of earlier date than the fifteenth century: prior to that period, and in many instances even during it, the crucifix or rood and its attendant images appear to have been affixed to a transverse beam extending horizontally across the chancel arch; this was sometimes richly carved, and a beam of this description still exists in the chancel of Little Malvern church, Worcestershire. An earlier date than the eleventh century can hardly be assigned for the introduction of the rood, with the figures of St. Mary and St. John, into our churches, though in illuminated manuscripts somewhat before that period we find such figures portrayed with a crucifix.<sup>c</sup> In the abbey church, Bury St. Edmund's, the rood and the figures of St. Mary and St. John, which were placed over the high altar, were (as we are informed by Joceline, who wrote his Chronicle in the twelfth century) the gift of Archbishop Stigand.<sup>d</sup> Gervase, in describing the work of Lanfranc in Canterbury Cathedral, as it appeared before the fire A.D. 1174, notices the rood-beam over the loft, there called "Pulpitum," which sustained a large crucifix and the images of St. Mary

<sup>c</sup> Cottonian MS. Titus D. xxvii. 10th sæc.

<sup>d</sup> "Crux que erat super magnum altare, et Mariola, et Johannes, quas imagines Stigandus archiepiscopus magno pondere auri et argenti ornaverat, et sancto Ædmondo dederat."—Cronica Jocelini de Brakelonda, p. 4.

and St. John, as extended across the church between the nave and central tower.<sup>e</sup>

All the carved wooden roods, with their attendant images, appear to have been destroyed at the Reformation, in compliance with the injunctions issued for that purpose. We occasionally meet, however, with bas relief sculptures of our Saviour extended on the cross, with a figure on each side representing the Virgin and St. John, but in a mutilated condition. On the outside of the west wall of the south transept of Romsey Church, Hants, and close to the entrance from the cloisters into the church, is a large stone rood or crucifix sculptured in relief, with a hand above emerging from a cloud:<sup>f</sup> this is apparently of the twelfth century. Small sculptured representations of the rood, with the figures of St. Mary and St. John, still exist on one of the buttresses near the west door of Sherborne church, Dorsetshire; over a south doorway of Burford church, Oxfordshire; and in the wall of the tower of the church of St. Lawrence, Evesham.

Outside the roof of some churches, on the apex of the eastern gable of the nave, is a small open arch or cot, in which formerly a single bell was

e "Supra pulpitum traves erat, per transversum ecclesiæ posita, quæ crucem grandem et duo cherubin et imagines Sanctæ Mariæ et Sancti Johannis apostoli sustentabat."—Gervasius de Combustione, &c.

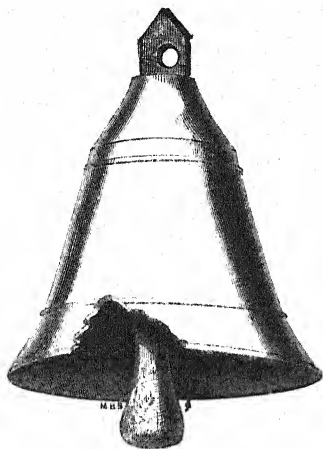
f "Superest exponere, quod manus illa e nubibus erumpens indicet: Quæ procul dubio omnipotentis Dei dexteram designat." Ciampini *Vetera Monumenta*, vol. ii. pp. 22, 81.

suspended: this was the SANCTUS or *sacringe* BELL, thus placed that, being near the altar, it might be the more readily rung, when, in concluding the ordinary of the mass, the priest pronounced the *Ter-sanctus*, to draw attention to that more solemn office, the canon of the mass, which he was now about to commence; it was also rung at a subsequent part of the service, on the elevation and adoration of the host and chalice, after consecration;<sup>g</sup> but though the arch remains on the gable of the nave of many churches, the bell thus suspended is retained in few, amongst which may be mentioned those of Long Compton, Whichford, and Brailes, in Warwickshire, and Weston-in-Gordano, Portishead, and Portbury, Somersetshire, where this bell is still preserved hung in an arch at the apex of the nave, with the rope hanging down between the chancel and nave.<sup>h</sup> Mention of this bell is thus made in the Survey of the Priory of Sandwell, in the county of Stafford, taken at the time of the Reformation: "Itm the belframe standyng betw: the chauncell and the church, wt. a little *sanctm* bell in the same." Generally, however, a small hand-bell was carried and rung at the proper times in the service, by the acolyte; and in inventories of ancient church furniture we find it often noticed as "*a sacringe bell*;" but in an inventory of goods belonging to the

g "In elevatione atque utriusque squilla pulsatur."—Durandi Rationale, lib. iv.

h In Yeovil Church Accounts, A.D. 1457, is an item, "*In una cordul empt p le salsyngbelle ijd.*"—Collectanea Topographica, vol. iii. p. 130.

chapel of Thorp, Northamptonshire, it is described as "a little *sanctus bell*." A small sacring bell, of bell-metal, with the exception of the clapper, which was of iron, was in 1819 discovered on the removal of some rubbish from the ruins of St. Margaret's Priory, Barnstable; and within the last few years a small *sanctus bell* was found on the site of a religious house at Warwick.<sup>1</sup>



Ancient Sanctus Bell, found at Warwick.

Passing under the rood-loft, we enter the chancel: this was so called from the screen or lattice-work (*cancelli*) of stone or wood by which it was

<sup>1</sup> It is now in the possession of John Staunton, esq., of Longbridge House, near Warwick.

separated from the nave, and which succeeded the curtain or veil which anciently formed this division of the church.<sup>k</sup>

We often perceive in choirs of conventual churches, as in our cathedrals, on either side of the entrance, facing the east, and also on the north and south sides, a range of wooden stalls divided into single seats, peculiarly constructed, the *formule* or forms of which were moveable, and carved on the *subsellie* or under-sides with grotesque, satirical, and often irreverend devices: these were appropriated to the monks or canons of the monastery or college to which the church was attached. The form of each stall, when turned up so as to exhibit the carved work on the under part, furnished a small kind of seat or ledge, constructed for the purpose of inclining against rather than sitting on; and this was called the *misericorde* or *miserere*. The *formule* or forms when down, and the *misericordes* when the forms were turned up, were used as the time required for penitential inclinations.<sup>1</sup> In

k Durandus, in his description of a church, makes no mention of screen-work, but observes, "Notandum est quod triplex genus *velli* suspenditur in ecclesia videlicet quod sacra operit, quod sanctuarium a clero dividit, et quod *clerum a populo secernit*," evidently alluding in the latter to the curtain extended across the chancel arch.

1 In a MS. containing the rules of the Carthusian order, in the Cottonian collection, is the following passage: "Item tunc stent in sedibus suis versa facie ad altare, donec ad *misericordias* vel super *formulas* prout tempus postulat inclinent. A laudibus enim vigiliæ natalis Domini usque in crastinum octavarum apparitionis et à Pasca in crastinum octavarum Pentecostes et infra octabas corporis

front of these stalls was a desk,<sup>m</sup> ornamented on the exterior with panelled tracery; and over the stalls, especially of those of cathedral churches, canopies of tabernacle work richly carved were sometimes disposed. In Winchester Cathedral we have perhaps the most early, chaste, and beautiful example of the canons' stalls, with canopies over, that are to be met with, and these are of the fourteenth century, although a greater excess of minute carved ornament may be found in the canopies which overhang the stalls of later date in other cathedrals. In old conventual churches, now no longer used as such, the stalls have been often removed from their original position to other parts of the church, and they appear to have varied in number according to that of the fraternity. They are also sometimes found in parish churches which were formerly connected with some great conventual foundation.

In the choirs of cathedral and conventual churches, and in the chancels of some other churches, a moveable DESK, at which the epistle and gospel were read, was placed: this was often

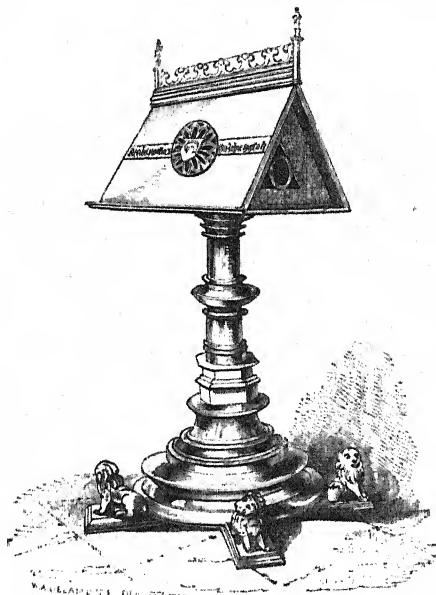
*Christi, assumptionis et natalis beate Marie, et in festis xij. lectionum ad misericordias ineliamus, omni verò alio tempore procumbimus super formulas.*"—*Monasticon*, vol. 6. p. v.

<sup>m</sup> The custom of attaching books to a desk by a chain was introduced long anterior to the Reformation. Thomas de Dalby, Archdeacon of Richmond, by will dated A.D. 1400: "Item lego magnum Portiphorium meum notatum ad jacendum coram stallo Archidiaconi Richmondie (in eccle. Cath. Ebor.) cathenatum ad descos."

called the eagle desk, from its being frequently sustained on a brazen eagle with expanded wings, elevated on a stand, emblematic of St. John the evangelist. Eagle desks are generally found either of the fifteenth or seventeenth century; notices of them occur, however, much earlier. In the Loute-rell Psalter, written circa A.D. 1300, an eagle desk supported on a cylindrical shaft, banded midway down by an annulated moulding in the style of the thirteenth century, is represented; and in an account of ornaments belonging to Salisbury Cathedral, A.D. 1214, we find mentioned *Tuellia una ad Lectricum Aquila*. Besides the brass eagle desks which still remain in use in several of our cathedrals, and in the chapels of some of the colleges at Oxford and Cambridge, fine specimens are preserved in Croydon church, Surrey; in the church of the Holy Trinity at Coventry; in St. Mary Ottery church, Devon; in St. Peter's church, St. Alban's; and in Oundle church, Northamptonshire. In Cropredy church, Oxfordshire, a large brass eagle of ancient workmanship, is used as a support to the modern reading desk; other instances might also be enumerated. Sometimes we meet with ancient brass reading desks which have not the eagle in front, but both the sides are sloped so as to form a double desk; of these, examples of the fifteenth century may be found in Yeovil church, Somersetshire; and in the chapel of Merton College, Oxford. Ancient wooden reading-desks, either single or double, are also occasionally found; some of these are richly carved,



others are comparatively plain, but all partake more or less of the architectonic style of the age in which they were severally constructed, and from which their probable dates may be ascertained. In Bury church, Huntingdonshire, is a wooden desk



Brass Reading Desk, Merton College Chapel, Oxford.

with a single slope, and the vertical face presented in front is covered with arches and other carved ornaments: this perhaps may be referable to the latter part of the fourteenth century. A rich double desk, of somewhat later date, with the



shaft supported by buttresses of open-work tracery, is preserved in Ramsey church, Huntingdonshire. In Aldbury church, Hertfordshire, is an ancient double lecturn or reading desk, of wood, of the fifteenth century, much plainer in design than those at Bury and Ramsey; the shaft is angular, with small buttresses at the angles, and with a plain angular-shaped moulded capital and base, which latter is set on a cross-tree. In Hawstead church, Suffolk, is a wooden desk with little ornament, supported on an angular shaft with an embattled capital, and moulded base with leaves carved in relief: this is apparently of the latter part of the fourteenth century. The ancient wooden desks found in some of our churches must not, however, be confounded with a more numerous class constructed and used subsequent to the Reformation.

Proceeding up the chancel or choir, we ascend by three steps to the platform, on which the HIGH ALTAR anciently stood: this was so called to distinguish it from other altars, of which there were often several, in the same church; high mass was celebrated at it, whereas the other altars were chiefly used for the performance of low or private masses. The most ancient altars were of wood, afterwards they were constructed of stone; those of the primitive British churches are spoken of by St. Chrysostom. By a decree of the council of Paris, held A.D. 509, no altar was to be built but of stone. Amongst the exceptions of Ecgbert, archbishop of York A.D. 750, was one that no altars should be

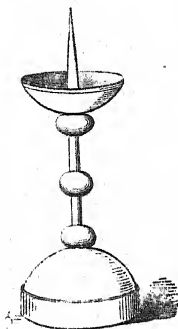
consecrated with chrism but such as were made of stone; and by the council of Winchester, held under Lanfranc A.D. 1076, altars were enjoined to be of stone. The customary form of such was a mass of stone supporting an altar table or slab, and resembling the tombs of the martyrs, at which the primitive Christians held their meetings; from which circumstance it became customary to enclose in every altar relics of some saint, and without such relics an altar was esteemed incomplete. The ancient high altar of stone still exists in the church of Arundel, in Surrey, which contains no less than four ancient altars of stone. The high altar also is existing in the church of Forhampton, Gloucestershire; the altar stone is supported by shafts. Many of the ancient chantry altars still exist, and will be presently noticed.

Pertaining to the high altar, which was covered with a frontal and cloths, and anciently enclosed at the sides with curtains suspended on rods of iron projecting from the wall, was a crucifix, which succeeded to the simple cross placed on the altars of the Anglo-Saxon and even later churches;<sup>a</sup> a pair of candlesticks, generally with spikes instead

n I do not think that the crucifix generally superseded the cross earlier than the fourteenth or fifteenth century. In the sculptured tympanum of the south portal, Amiens cathedral, of the thirteenth century, an ancient altar is represented, whereon appears, between two lights, the plain Latin cross.

o The placing of more than two lights on the altar seems never to have been practised in the churches of this country; I have not met with any ancient illumination in which more are represented.

of sockets, on which lights or tapers were fixed ; at the Reformation these lights only were specially enjoined to remain ; a pix, or box of metal, in which the host was kept reserved for the sick ; a pair of cruets, of metal, in which were contained the wine and water preparatory to their admixture in the eucharistic cup ; a sacring bell ; a pax table, of silver or other metal, for the kiss of peace, which



Candlestick, 12th century, from a Crypt painting, Canterbury Cathedral.

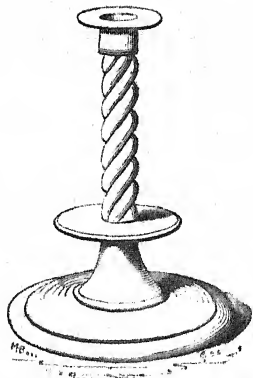
took place shortly before the host was received in communion ; a stoup or stok, of metal, with a sprinkle for holy water ; a censer or thurible,<sup>q</sup> and a ship, (a vessel so called) to hold frankincense ; a

p The church of Clapton in Gordano, Somersetshire, still retains the ancient candlesticks of latten, of one of which a representation is given, p. 391.

q The cover of an ancient thurible of latten was lately discovered in the chest of Ashbury church, Berkshire : the lower part

chrismatory,\* an offering basin, a basin which was used when the priest washed his hands, and a chalice and paten. Costly specimens of the ancient

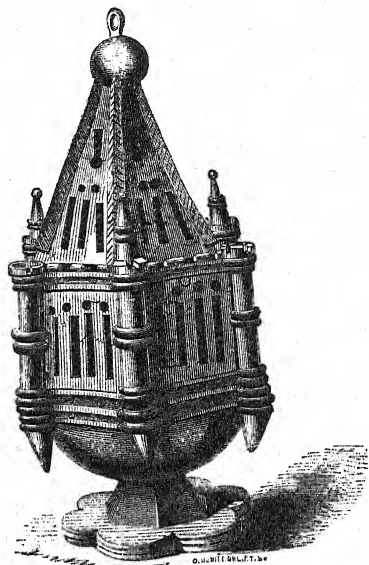
is of a semi-globular or domical form, from which issues an embattled turret or lantern in the form of a pentagon, which is finished by a quadrangular spire; the sides both of the lantern and spire are partly of open work, and round the domical part is inscribed *Gloria Tibi Domine*. The representation of an ancient fenestral thurible of latten, of the fourteenth century, in the possession of the author, is given, p. 392. Fenestral thuribles were



Ancient Candlestick of latten, in the Church of  
Clapton in Gordano.

those where the sides were pierced in imitation of windows for the emission of the fumes of the frankincense. In an inventory taken A.D. 1518, of Church plate belonging to the Cathedral of St. Peter at York, are described,—*Duo magna thuribula argentea deaurata, cum fenestris, &c.* *Duo thuribula argentea plena fenestris.* *Duo thuribula argentea unius sectus cum fenestris apertis super conchas superiores.* And in an inventory of jewels, ornaments, &c., of the Cathedral church of Lincoln, taken A.D. 1536, are mentioned,—

pix, containing small patens for the reception of the host, are preserved amongst the plate belonging to New College and Corpus Christi College, Oxford.



Censer or Thurible.

Two Pair of censers, silver and gilt of bossed work, with 4 chains of silver, and every one of them a boss with two rings, *having six windows*, and six pinacles. A great variety of thuribles of different ages may be collected from ancient monuments, the heads of the effigies on which are often supported by angels waving thuribles, as on King John's Monument, Worcester Cathedral.

r A small ampulla of brass or latten, supposed to have been an ancient chrismatory for the consecrated oil used in the sacrament of extreme unction, has been within the last few years discovered in the castle ditch, Pulford, Cheshire; this curious little relic is

A pix of a much plainer description, but without its cover, of the metal called latten, was until recently preserved in the church of Enstone, Oxfordshire; the body of this was of a semi-globular form, supported on an angular stem, with a knob in the midst, and in appearance not unlike a chalice. The monstrance, in which the host was exhibited to the people, and which has been sometimes confounded with the pix,<sup>s</sup> does not appear to have been introduced into our churches before the fifteenth century; on the suppression of the monasteries and chantries



Chalice and Paten, Sandford, Oxfordshire.  
Circa A.D. 1301.

we find it noticed in the inventories then taken of church furniture, as in that of the Priory of Ely,

not more than two inches high; the body is semi-globular, or bulges in front, with a plain Greek cross engraved on it, and is flattened at the back; and at the neck are two bowed handles, by chains attached to which it appears to have hung suspended from the shoulders. A few years ago a small chrismatory box or coffer of latten was found concealed in a church at Canterbury.

<sup>s</sup> Harding, in his controversy with Bishop Jewell, mentions "the monstrance or pixe" as if one and the same article.—*Defence of the Apology, &c.*, p. 343.

where it is called "a standing monstrance for the sacrament;" and in that of St. Augustine's Monastery, Canterbury, where it is described as "one monstrance, silver gilt, with four glasses."<sup>t</sup>

Near the high altar we frequently find, in the south wall of the chancel, a series of stone seats, sometimes without but generally beneath plain or enriched arched canopies, often supported by slender piers which serve to divide the seats. In most instances these seats are three in number, but they vary from one to five, and are the *SEDILIA* or seats formerly appropriated during high mass to the use of the officiating priest and his attendant ministers, the deacon and sub-deacon, who retired thither during the chanting of the *Gloria in excelsis*, and some other parts of the service.<sup>u</sup> The *sedilia* sometimes preserve the same level, but generally they graduate or rise one above another, and that nearest the altar, being the highest, was occupied by the priest; the other two by the deacon and sub-deacon in succession.<sup>x</sup> We do not often meet with *sedilia*

<sup>t</sup> Thelevation of the host as now practised by the Church of Rome, cannot be traced back to an earlier period than the twelfth century, during which this practice was insensibly introduced. De Vert, in treating of it, observes: "L' elevation des sacrez Symboles (introduite seulement vers le milieu du xii. siecle) ..... Cette pratique s'est etablie d' une maniere si lente & si insensible, comme on pourra aussi le montrer quelque jour.....Explication des ceremonies, &c. tome i. p. 250.

<sup>u</sup> Quo finito sacerdos cum suis ministris in sedibus ad hos paratis se recipiant et expectent usque ad orationem dicendam vel alio tempore usque ad *Gloria in excelsis*.—MS. Rituale pen. Auc.

<sup>x</sup> This arrangement was different to that directed by the rubri-



of so early an era as the twelfth century; there are, however, instances of such, as in the church of St. Mary, at Leicester, where is a fine Norman triple sedile, divided into graduating seats by double cylindrical piers with sculptured capitals, and the recessed arches they support are enriched on the face with a profusion of the zig-zag moulding. In the south wall of the choir of Broadwater church, Sussex, is a stone bench beneath a large semicircular Norman arch, the face of which is enriched with the chevron or zig-zag moulding. In Avington church, Berkshire, is a stone bench beneath a plain segmental arch. Norman sedilia also occur in the churches of Earls Barton, Northamptonshire, and of Wellingore, Lincolnshire. From the commencement of the thirteenth century up to the Reformation sedilia became a common appendage to a church, and the styles are easily distinguished by their peculiar architectonic features. Some are without canopies, and are excessively plain. On the south side of the chancel of Minster Lovel church, Oxfordshire, is a stone bench without a canopy or division, and plain stone benches thus disposed are found in the chancel of Bloxham church,

cal orders of the Roman missals, on their revision after the council of Trent, by which the celebrant was to be seated between the deacon and sub-deacon: "In missa item solenni celebrans medius inter diaconum et sub-diaconum sedere potest a cornu epistolæ juxta altare cum cantatur *Kyrie eleison*, *Gloria in excelsis*, et *Credo*."—Missale Romanum, Antverpiæ, MDCXXXI.; Rubricæ Generales, &c. One of the queries published by Le Brun, whilst



Oxfordshire, and of Rowington church, Warwickshire. In Sedgeberrow church, Gloucestershire, are two sedilia without canopies; and in Standlake church, Oxfordshire, the sedilia, three in number, are without canopies or ornament. In Spratton church, Northamptonshire, is a stone bench for three persons under a plain recessed pointed arch. In Priors Hardwick church, Warwickshire, is a sedile for the priest, and below that one double the size for the deacon and sub-deacon; both are under recessed arched canopies. Quadruple sedilia occur in the churches of Turvey and Luton, Bedfordshire; in the Mayor's chapel, Bristol; in Gloucester Cathedral; in the church of Stratford-upon-Avon, Warwickshire; and in Rothwell church, Northamptonshire; these are beneath canopies, and most of them are highly enriched. Quintuple sedilia sometimes occur, but are very rare; in the conventual church of Southwell, Nottinghamshire, are, however, five sedilia beneath ogee-headed canopies richly ornamented. A single sedile for one person only is occasionally met with, but not often.

Eastward of the sedilia, in the same wall, is a *fenestella* or niche, sometimes plain, but often enriched with a crocketed ogee or pedimental hood moulding in front, over the arch, which is trefoiled or cinquefoiled in the head. This niche contains a hollow perforated basin or stone drain, called the

composing his liturgical work, was, "Si le prêtre s'assied au dessus du diacre et du soudiacre, ou au milieu d'eux."

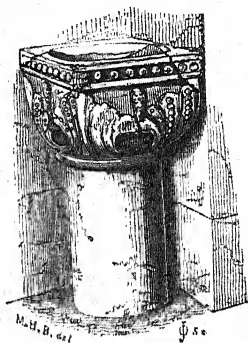
PISCINA or LAVACRUM,<sup>y</sup> into which it appears that after the priest had washed his hands, which he was accustomed to do before the consecration of the elements and again after the communion, the water was poured, as also that with which the chalice was rinsed. The usage of washing the hands before the communion is one of very high antiquity, and is expressly noticed in the Clementine Liturgy, and by St. Cyril in his mystical Catechesis;<sup>z</sup> we do not, however, find the piscina in our churches of an era earlier than the twelfth century, and even then it was of uncommon occurrence;<sup>a</sup> but in the thirteenth century the general introduction is observable. In Romsey church, Hampshire, is the shaft and basin (the latter cushion-shaped) of a curious Norman piscina: this is now lying loose, in a dilapidated state. In the south apsis of the same church is another Norman piscina, consisting of a

y Prope altare collocatur Piscina seu Lavaeum in quo manus lavantur.—Durandi Rat. de Ecclesia, &c. In ancient church contracts the term *Lavatorie* was sometimes used for the Piscina, as in that for Catterick Church. In the Roman Missal subsequent to the Tridentine council the word *Sacrarium* is used.

z At Alvechurch, Worcestershire, within the last few years, the custom prevailed of the priest washing his hands in the vestry before the administration of the sacrament, and napkins were brought to dry his hands. This custom still prevails, as I am informed, in the church of St. George the Martyr, Queen's Square, London.

a The earliest reference I can find is that mentioned by Bede, with respect to the water in which the bones of King Oswald were washed, "*ipsam que aquam in qua laverunt ossa in angulo sacrarii fuderunt.*"—Bede Hist. Eccl. lib. iii. c. xi.

quadranglar-shaped basin projecting from the south wall; and on the south side of the chancel of Avington church, Berkshire, is a plain Norman piscina within a simple semicircular arched recess. The churches of Kilpeck, Herefordshire; Keelby, Lincolnshire; and Bapchild, Kent, also contain Norman piscinæ. Those of all the various styles of later date are common; they exhibit, however,

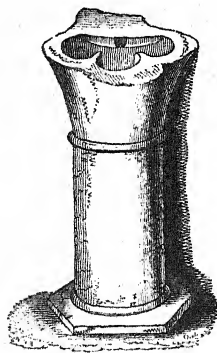


Norman Piscina, Romsey Church, Hants.

an interesting variety in design and ornamental detail. The drain of the piscina communicated with a perforated stone shaft, commonly enclosed in the wall, through which the water was lost in the earth; as in the case of the piscina with its shaft taken out of the south wall of the chancel of the now destroyed church of Newnham Regis, Warwickshire. Sometimes a piscina was a subse-

quent addition to a structure of early date, as in the old and now demolished church of Stretton-upon-Dunsmore, Warwickshire, in the south wall of the Norman chancel of which a piscina of the latter part of the thirteenth century had been inserted.

The piscina is very common in churches even where the sedilia or stone seats are wanting, and not only in the chancel, but also in the south walls at



Piscina, Newnham Regis, Warwickshire.

the east end of the north and south aisles, and in mortuary chapels, as will be presently noticed; it appears, in short, to have been an indispensable appendage to an altar.

Sometimes the piscina is double, and contains two basins with drains, the one for receiving the water in which the hands had been washed, the other for the reception of the water with which the chalice

was rinsed after the communion.<sup>b</sup> In Rothwell church, Northamptonshire, on the south side of the chancel, are the vestiges of a triple piscina; the fenestella has been destroyed, but the three basins with their drains remain. And in the ruins of Salley Abbey, Yorkshire, is a Piscina with three basins.

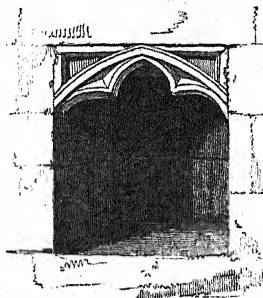
Across the fenestella, or niche which contains the piscina, a shelf of stone or wood may be frequently found: this was the CREDENCE,<sup>c</sup> or table on which the chalice, paten, ampullæ, and other things necessary for the celebration of mass were, before consecration, placed in a state of readiness on a clean linen cloth; and this originated from the *πρόθεσις*, or side table of preparation, used in the early church; a recurrence to which ancient and primitive custom by some of the divines of the Anglican church, after the Reformation, occasioned great offence to be taken by the Puritan seceders. In some instances a side table of stone or wood was

<sup>b</sup> "Il y avoit pour cet effet en chaque piscine, comme on peut voir encore à une infinité d'autels, deux conduits, ou canaux, pour faire écouler l'eau, l'un pour recevoir l'eau qui avoit servi au lavement des mains, l'autre pour celle qui avoit servi au purification ou perfusion du chalice."—De Vert, *Explication des Cérémonies de l'Eglise*, vol. iii. p. 193.

<sup>c</sup> In "Le Parfaict Ecclesiastique, par M. Claude de la Croix," (a curious work published A. D. 1666, and containing full instructions for the clergy of the Gallican church, and an exposition of the rites and ceremonies,) amongst appendages to an altar is enumerated "une credance ou niche dans le mur a poser les burettes et le bassin," p. 536. And in another place, "au costé de l'Autel il y faut une petite niche à poser les burettes et le bassin, et y faire un trou en facon de piscine a fin que l'eau se perde en terre," p. 568.

used for this purpose; and a fine credence table of stone, the sides of which are covered with panelled compartments, is still remaining on the south side of the choir, St. Cross church, near Winchester.<sup>d</sup>

The credence table, or shelf above the piscina, must not be confounded with the AMBRIE or LOCKER, a small square and plain recess usually contained in the east or north wall, near the altar. In this the chalice, paten, and other articles pertaining to the altar were kept when not in use. The wooden doors



Ambrie or Locker.

formerly affixed to these ambries have for the most part either fallen into decay or been removed, but traces of the hinges may be frequently perceived; and a locker in the north wall of the chancel of

<sup>d</sup> "In cornu Epistolæ . . . ampullæ vitreæ vini et aquæ cum pellicula et manutergio mundo in fenestella seu in parva mensa ad hæc præparata."—Missale Romanum ex Decreto, &c. 1631.

"Calix vero et alia necessaria præparentur in credentia cooperta linteo, antequam sacerdos veniat ad altare."—Ibid.

Aston church, Northamptonshire, still retains the two-leaved wooden door. On the north side of the chancel of Floore church, Northamptonshire, is a very complete ambrie or locker with its original doors, ornamental hinges, and closing ring. Sometimes shelves are set across the lockers. In the east wall of Earls Barton church, Northamptonshire, is a large locker divided into two unequal parts by a stone shelf inserted in it; and in the north aisle of Salisbury Cathedral are two large triangular-headed lockers or ambries, each of which contains two shelves.

Within the north wall of the chancel, near the altar, a large arch, like that of a tomb, may often be perceived; within this the HOLY SEPULCHRE generally a wooden and moveable structure, was set up at Easter, when certain rites, commemorative of the burial and resurrection of our Lord, were anciently performed with great solemnity; for on Good Friday the crucifix and host were here deposited, and watched the following day and nights; and early on Easter morning they were removed from thence with great ceremony, and replaced on the altar by the priest. In the accounts of churchwardens of the fifteenth and early part of the sixteenth century we meet with frequent notices of payments made for watching the sepulchre at Easter.<sup>e</sup> Sometimes

<sup>e</sup> The earliest account of the sepulchre thus set up that I have yet met with occurs in an inventory of church furniture, A. D. 1214, in which is mentioned "*velum unum de serico supra sepulchrum.*"



the sepulchre was altogether of stone, and a fixture, and enriched with architectural and sculptured detail, representing the soldiers watching at the sepulchre and the resurrection of our Lord, as in the well-known specimens of the fourteenth century in Lincoln Cathedral, and in the churches of Heckington, Hawton, and Navenby, Lincolnshire; and the fine specimen of tabernacle-work in Stanton Harcourt church, Oxfordshire.<sup>f</sup>

At the back of the high altar was affixed a REREDOS, or screen of tabernacle-work, costly specimens of which contained small images set on brackets under projecting canopies; an alabaster table or sculptured bas relief, placed just over the altar, was also common. The high altar reredos is still remaining, though in a mutilated condition, in the Abbey church, St. Alban's; it was erected A. D. 1480, and is perhaps the most splendid specimen we have; and in Bristol Cathedral a portion of the high altar reredos is also left. The chantry altar reredos is more frequently remaining, even where the altar and alabaster tables above have

<sup>f</sup> By will, dated November 5, 1499, Eleanor, widow of Sir Roger Towshend Knt orders her body to be buried by the High altar before our blessed Lady in the chancel of Rainham St. Mary in Norfolk and a new tomb to be made for her husband's and her bones, upon which tomb to be cunningly graven a Sepulchre for Easter day. In churches on the continent we still find the Sepulchre with the representation of our Lord lying in it, frequently accompanied with other figures, Joseph of Arimathea, St. John and Nicodemus and the Maries, and lights burning before it.

<sup>g</sup> "Table" was a word used to express any sculptured basso relievo, more especially that inserted in the wall over an altar.



been destroyed; rarely, however, in a perfect state. In the seventeenth century the rich tabernacle-work was sometimes plastered over, probably to preserve it from iconoclastic violence. In many of our cathedrals, as at Gloucester, Bristol, Wells, and Worcester, and in some of the chantries attached to Henry the Seventh's Chapel, Westminster, specimens of the chantry reredos screen, which appear to have abounded more or less with sculptured and architectural detail, are to be met with; and remains of the painting and gilding with which they were anciently covered may in some instances be traced. In a survey of the Priory church, Bridlington, taken at the suppression, we find noticed, "The Reredose at the highe alter representyng Criste at the assumpeyon of our Lady and the XII. appostells, wt. dyvers other great imagys, beyng of a great heygth, ys excellently well wrought, and as well gylted." Five small chapels are also mentioned, "wt. fyve alters and small tables of alleblaster and imag's." Sometimes, however, the space behind the altar was occupied by a painted altar-piece, on wood or panel; a curious but mutilated specimen of which, of the latter part of the fifteenth century, is still preserved in the conventual church, Romsey.

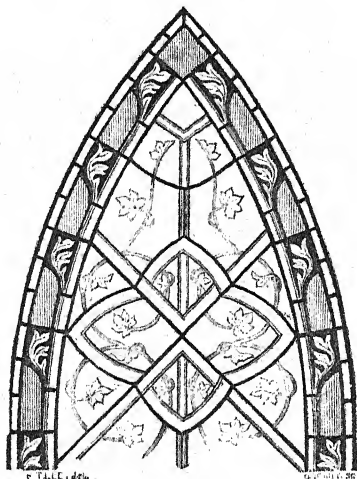
Over the high altar was the great east window of the church, glazed with painted glass; other windows in the church were also thus filled. The subjects pourtrayed on the glass were sometimes scriptural, sometimes legendary. Single figures of saints, distinguished by their peculiar symbols, are

common; figures of crowned heads, prelates, and warriors also frequently occur; and on some windows are depicted the arms and sometimes even the portraits of different benefactors to the church, with scrolls bearing inscriptions. With the exception, perhaps, of some of the windows in the aisles of the choir, Canterbury Cathedral, we have few remains of ancient stained glass in our churches of a period antecedent to the thirteenth century:<sup>h</sup> of this era, probably, are those curious circular designs which fill the greater portion of the lights at the back of the sedilia in Dorchester church, Oxfordshire: one representing St. Augustine and St. Birinus, the first bishop of that ancient see: another, a priest and deacon, the former with the host, the latter bearing the ampullæ. Of this period also is some ancient stained glass in Chetwood church, Bucks, the ground of which is covered with a kind of mosaic pattern, a usual feature in the more ancient stained glass, and the borders partake of a tendril foliage; whilst in pointed oval-shaped compartments, forming the well-known symbol *vesica piscis*, are single figures of saints and crowned heads, each clad in a vest and mantle of two different colours; medallions of painted glass also occur, and the predominating tone of colour is a deep azure. In York and Canterbury Cathedrals are considerable remains of painted glass

<sup>h</sup> In the east window of Twycross Church, Leicestershire, are some remains of early painted glass removed from La Sainte Chapelle, Paris, during the revolution, and subsequently brought to this country.

of this era, and in the former is the tree of Jesse, a favourite subject with glass painters. In the fourteenth century single figures under canopies are common, but we begin to lose sight of the mosaic pattern as a back-ground. The stained glass in the windows of the choir of Merton College Chapel, Oxford, is either very early in this, or of a late period in the preceding century, and exhibits single figures under pedimental canopies: over the head of one of these, (the kneeling figure of a monk in his cowl) is a scroll inscribed "*Magister Henricus de Mammesfeld me fecit.*" In the windows of Tewkesbury Abbey church are several single figures of this period, some of knights in armour. In the chancel of Stanford church, Northamptonshire, are single figures of the apostles in painted glass, each appearing within an ogee-headed canopy, cinquefoiled within the head and crocketed externally, and the sides of the canopy are flanked by pinnaced buttresses in stages. The east window of Norbury church, Derbyshire, contains figures of the twelve apostles, each with a scroll containing a portion of the Apostle's Creed; the side windows are filled with pattern glazing, in which portions of stained glass and armorial bearings are introduced. There is a fine Jesse window of this era, in Lowick church, Northamptonshire. The predominating tone of colour of painted glass of the fourteenth century, was ruby. There are some remains in our churches of the ancient plain pattern glazing of this style, which when met with are deserving of careful examina-

tion and study. The chancel of Packwood church, Warwickshire, contains some small vestiges of the plain pattern glazing of the fourteenth century. Sometimes the pattern glazing consists of figured quarries of white glass, with a narrow border of coloured glass, as in Long Itchington church, War-



Pattern Glazing; Long Itchington Church, Warwickshire.

wickshire. Specimens of stained glass of the fifteenth century are numerous in comparison with those of an earlier period; the canopies over the figures are more elaborate, and we find intermixed with the coloured, a considerable quantity of white glass, which gives the silvery tone much of the

painted glass of this era possesses. In the east window of Langport church, Somersetshire, single figures occur of St. Clemens, St. Catherine, St. Elizabeth, and of many other saints. Some splendid remains of painted glass of the fifteenth century are likewise preserved in the windows of the choir of Ludlow church, Salop, mostly in single figures; amongst them is the representation of St. George in armour, of the reign of Henry the Seventh; the figures of the Virgin and infant Christ may also be noticed. In great Malvern church, Worcestershire, are considerable remains of this era in grouped figures and pictorial Bible subjects. The same subjects also occur in St. Neot's church, Cornwall. In several of the churches in York are remains of painted glass of this era. Towards the close of this century kneeling figures, not merely disposed single, but also in groups, formally arranged, may be observed. As a composition, wherein a better display of grouping and perspective is evinced, the splendid window in St. Margaret's church, Westminster, of the crucifixion between the two thieves, and numerous figures in the foreground, not grouped formally but with artistical feeling, with the figures of St. George and St. Catherine on each side of the principal design, and the portraits of Henry the Seventh and his consort Elizabeth in separate compartments beneath, each kneeling before a faldstool, may be noticed. This window, which in some of the details exhibits an approach to the renaissance style, was presented to Henry the Seventh, by the

magistrates of Dort in Holland, to adorn his chapel at Westminster. The era of the various specimens of ancient stained glass we meet with in our churches may generally be ascertained by the costume and disposition of the figures, the form of the shields, the mosaic pattern or other back-ground, and architectural designs of the canopies.<sup>1</sup>

The pavement beneath the high altar was frequently composed of small square encaustic bricks or tiles, whereon the arms of founders and benefactors, interspersed with figures, flowers, and emblematic devices, were impressed, painted, and glazed; other parts of the church were also paved with these tiles.

The walls of the church were covered with fresco paintings of the day of judgment, legendary stories,

<sup>1</sup> It is impossible within the limits here assigned to notice otherwise than in the most cursory manner, this subject so replete with interest. Mr. Winston, in his admirable work on glass painting, has thoroughly mastered it, and to that work reference should be had. In the present day an impulse has been given to the prosecution of this art, and numerous specimens of modern glass painting have been placed in our churches, but little of this is perfectly satisfactory. The want of simplicity of treatment, the overloading with colour, the want of breadth or balance of colour, the deficiency in a proper intermixture of white glass, the frequent use of too many colours, the over shading by stippling, the over ornamentation in minute accessories, the false principle of treating glass painting in the same light as oil paintings, with occasional attempts at aerial perspective, together with a want of a proper archaic knowledge of design and predominating tone of colour, with reference to the architectural style of the church in which the glass is to be introduced, are faults which require to be amended before a more chaste and correct style can be attained to.

portraits of saints, and scriptural, allegorical, and historical subjects, in the conventional styles of the different ages in which such were executed, the costume and details being according to the fashion then prevailing. These paintings have in most churches been obliterated by repeated coats of whitewash, so that few perfect specimens now remain; traces of such are, however, occasionally brought to light in the alteration and reparation of our ancient churches. The subject of the judgment-day was commonly represented on the west wall of the nave, or over the chancel arch; and in the contract for the erection of the Lady chapel, St. Mary's church, Warwick, A. D. 1454, is a covenant "to paint fine and curiously, to make on the west wall the dome of our Lord God Jesus, and all manner of devises and imagery thereto belonging." The west front of the wall over the chancel arch, Trinity chapel, Stratford-upon-Avon, was some years back found to be thus covered; but this painting, with others in the same chapel, was afterwards again obliterated.<sup>k</sup> A curious fresco painting of the last judgment, discovered a few years ago on the west face of the wall over the chancel arch, Trinity church, Coventry, has, however, been very carefully preserved, and the coat of whitewash which tended to conceal it probably ever since the Reformation,

<sup>k</sup> A series of coloured engravings from the paintings on the walls of this chapel, which were evidently executed at the close of the fifteenth century, was published in 1807 by the late Mr. Thomas Fisher.



has been judiciously removed. The legend of St. Christopher, represented by a colossal figure with a beam-like walking-staff, carrying the infant Christ on his shoulders through the water, was generally painted on the north wall of the nave or body of the church. A fresco painting of this subject, half obliterated, is still apparent on the north wall of the nave of Burford church, Oxfordshire; and other instances might be adduced, as at Morborne church, and Orton Longueville church, Huntingdonshire.<sup>1</sup>

The murder of Archbishop Becket was also a very favourite subject: an early pictorial representation of the thirteenth century, of this event, is still visible on one of the walls of Preston church, Sussex; it formed, likewise, one of the subjects represented on the walls of Trinity chapel, Stratford-upon-Avon; and a painting of the same subject on panel, executed in the middle of the fifteenth century, was formerly suspended over or near the tomb of Henry the Fourth in Canterbury Cathedral.<sup>m</sup> Several vestiges of an-

<sup>1</sup> Many wall paintings were executed in the reign of Henry the Third, who appears to have been a patron of the fine arts. In 1240 the keepers of the king's works were required to have painted in the church of St. Peter, in the Tower of London, St. Peter in his pontificals, and St. Christopher carrying Jesus, and to make two beautiful pictures with the stories of St. Nicholas and St. Catherine, for their respective altars. And in 1242 they were ordered to have the Old and New Testament painted in the King's chapel at Windsor.

<sup>m</sup> By an injunction set forth by royal authority, A. D. 1539, it was ordered, "That from henceforth the said Thomas Becket shall not be esteemed, named, reputed, and called a saint, but Bishop

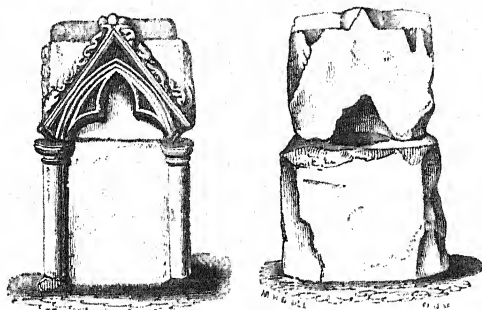


cient fresco wall-paintings, more or less obliterated are still preserved in Winchester Cathedral. The walls of our churches were even in the Anglo-Saxon era embellished with paintings; and such are described as decorating the walls of the church of Hexham in the seventh century. By the synod of Calcuith, held A. D. 816, a representation of the saint to whom a church was dedicated was required to be painted either on the wall of the church or on a tablet suspended in the church. Wall paintings of the Norman era are still existing in one of the crypts, Canterbury Cathedral, and at the Galilee, Durham Cathedral, and a continuous series of paintings from that era might easily be adduced.

In most of the large conventual churches, and also in some of the smaller parochial churches, SHRINES containing relics of the patron or other saints were exhibited; these were either fixed and immoveable, of tabernacle-work, of stone or wood, or partly of both, or were small moveable feretories, which could be carried, on festivals, in procession. Of the fixed shrines, that in Hereford Cathedral of Bishop Cantelupe, of the date A. D. 1287, is a fine and early specimen, in very fair preservation. In the north aisle of the Abbey church, Shrewsbury, are some remains of a stone shrine, which, from the workmanship, may be considered as a production of the early part of the fifteenth century: this is much

Becket; and that his images and pictures thorow the whole realme shall be pluckt downe and avoided out of all churches, chapels, and other places."—Fox's Martyrology.

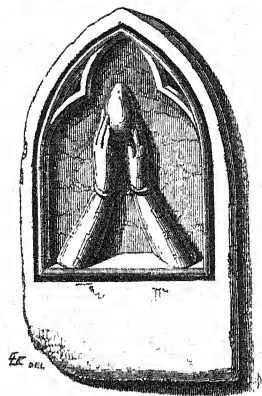
mutilated: in Chester Cathedral are some remains of the shrine of St. Werberg: what is called the shrine of St. Frideswide, in Oxford Cathedral, by some supposed to be the watch chamber, the lower part of which is composed of a stone tomb, the upper part of rich tabernacle-work of wood, is still tolerably perfect: this is also of the fifteenth century. Of the small moveable feretories, one apparently of the workmanship of the twelfth



Ancient Reliquary or Shrine, Brixworth.

century, seven inches long and six high, formed of wood, enamelled and gilt, with figures on the sides representing the crucifixion, is still preserved in Shipley church, Sussex; and a small stone reliquary or shrine of the fourteenth century was discovered a few years ago, and is now preserved in the church of Brixworth, Northamptonshire. Relics were sometimes deposited in the walls of churches, with a sculptured stone in front. A few years ago a

sculptured stone representing two hands holding up a heart, was removed from the north wall, of the decorated era, of the south transept, Yaxley church, Huntingdonshire, and behind this a small cylindrical-shaped box, four and a half inches high, and four inches in diameter, with a turned cover was found. This had, doubtless, contained some relic



Sculptured Stone, Yaxley Church, Huntingdonshire.

which had decayed. On taking down the north wall of the nave of Kew Stoke church, Somersetshire, a few years ago, a block of stone, sculptured with a demi-figure placed in a niche, and holding a shield, was removed. The back of this block was hollowed out into a small cell, in which was found deposited an oaken box or cup, partially decayed, in the bottom was a dry black incrustation, supposed

to have been coagulated blood. It was conjectured this relic might have been some of the blood of St. Thomas Becket, in honour of whom the church was dedicated.

The ORGAN, as a solemn musical instrument, may claim a very early origin, and has been in use in our churches from the Anglo-Saxon era. St. Dunstan was noted as an organ builder, and organs were in the conventual churches of Glastonbury, Ramsey, and Winchester, in the tenth century. The latter had 400 pipes, and 26 pairs of bellows for the pneumatic action. Theophilus, a monk, who wrote in the eleventh century, left a treatise on organ building, as then practised. Gervase mentions the destruction of the organ in Canterbury Cathedral in the year 1174. In the pediment over the west door of York Cathedral is the sculptured representation of an ancient organ. The ancient organs were small, and all the pipes were exposed. The phrase "*a pair of organs*," is frequently met with in old inventories and church accounts. The mechanism of the old organs was rude and simple, compared with the improvements of modern times, and the cost was small; they were sometimes placed in the rood-loft, and sometimes on the side of the chancel or choir.

The CHURCH CHEST is often an ancient and interesting object: sometimes we find it rudely formed, or hollowed out of the solid trunk of a tree, with a plain or barrel-shaped lid of considerable thickness. The churches of Bradford Abbas, Dor-

setshire; Long Sutton, Somersetshire; and Ensham, Oxfordshire, contain chests thus rudely constructed. Sometimes they are strongly banded about with iron. The fronts and sides of these chests are not unfrequently embellished more or less richly with carved tracery, panel-work, and other detail in the style prevalent at the period of their construction. In Clemping church, Sussex, is an early chest of the thirteenth century, the front of which exhibits a series of plain pointed arches trefoiled in the head, and other carved work. In Haconby church, Lincolnshire, and Chevington church, Suffolk, are very rich chests covered with tracery and detail in the decorated style of the fourteenth century. In Brailes church, Warwickshire, is an ancient chest of the fifteenth century covered with panel-work compartments, with plain pointed arches foliated in the heads. Panelled chests of this century are numerous. In Shanklin church, Isle of Wight, is a chest bearing the date of 1519, on which no architectural ornament is displayed, but the initials T. S. (Thomas Selkstead) are fancifully designed, and are separated by the lock, and a coat of arms beneath.

OFFERTORY BOXES were from an early period set up in many of our churches. In the mandate issued A.D. 1166 for contribution towards the defence and assistance of the Christians in the Holy Land,<sup>n</sup> a box (*truncus*) was enjoined to be placed in

<sup>n</sup> Et erit truncus in ecclesia episcopali, et per singulas villas in ecclesiis.....Truncus vero habebit tres claves quarum unam custodiet presbyter, duas fideiiores viri de parochiâ.—Chronica Gervasii, An. Græ. 1166.

every church, which box was to have three keys, one to be kept by the priest and the other two by the most trustworthy of the parishioners. Another instance of a general order for setting up these boxes in churches, though like the last for a special purpose, is noticed in a letter of Pope Innocent the third, who, A.D. 1200, when about to tax the Church under the ostensible object of providing means for the benefit of the Holy Land, wrote to the Archbishops and Bishops of the different dioceses, in which letter occurs the following passage: "To this end we command that in every church there shall be placed a hollow trunk, fastened with three keys, the first to be kept by the Bishop, the second by the priest of the church, and the third by some religious layman; and that the faithful shall be exhorted to deposit in it according as God shall move their hearts, their alms for the remission of their sins, and that once in the week, in all churches, mass shall be publicly sung for the remission of sins, and especially of those who shall thus contribute."o There are some offertory boxes still existing in our churches, so exceedingly rude

o Ad hæc in singulis ecclesiis truncum concavum poni præcipimus tribus clavibus consignatum, prima penes Episcopum, secunda penes ecclesiæ sacerdotem, tertia penes aliquem religiosum laicum conservandæ, et in eo fideles quidlibet, juxta quod eorum mentibus Dominus inspiraverit, suas elemosynas deponere in remissionem suorum peccaminum moveantur; et in omnibus ecclesiis semel in hebdomada pro remissione peccatorum, et præsertim offertium missa publice decantetur.—Rogeri de Hoveden Annalium, sub anno 1200.

in construction, being literally hollowed out from the trunk or branch of a tree, that, having no peculiar features by which they may be recognized, they may be either of an early or comparatively late period. In Smarden church, Kent, is an ancient offertory box of wood, let into the lid of which is an enamelled plate of copper, apparently of Limoge work, with the representation of the Sacrament of Baptism, a font, and four figures including that of the infant recipient, appearing, whilst the whole surface of the plate round the figures is covered with blue enamel and gilt foliage scroll-work. This enamelled plate appears to be of the latter part of the twelfth or early part of the thirteenth century. The perforated slit for the money is not in the centre of the plate, but rather on one side, between two of the figures, and the plate measures 6 inches by  $4\frac{1}{2}$  inches. The box into which this plate is let, appears comparatively modern; it is in the shape of a plain parallelogram, with three locks and keys, and is fastened by iron plates to an octagonal shaft of wood, apparently the sawn trunk of a tree, with a base moulding, indicative of its being of a period certainly not later than the fifteenth century. It is probable this enamelled plate may have belonged to an offertory box of a date corresponding with the letter of Pope Innocent the third.

In the chronicle of Jocelin of Brakelond, detailing numerous matters which occurred at the Monastery of St. Edmondsbury, and of which the writer had personal knowledge, from A.D. 1173 to A.D.



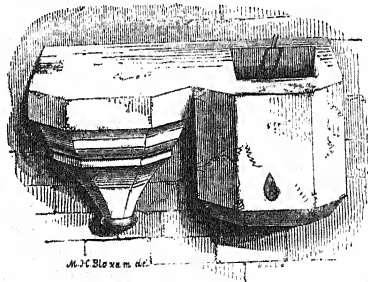
1202, we have another purpose explained to which offertory boxes were anciently put. He tells us that Warin, a monk, the keeper of the shrine of St. Edmund, and Sampson, the subsacrist, made a certain hollow trunk with a hole in the middle or at the top, and fastened with an iron lock; this they caused to be set up in the great church, near the door without the choir, in the way of the people, so that therein persons should put their contributions for the building of the tower.<sup>p</sup>

Offertory boxes were often affixed at or near to the shrines or images of those who had been canonized, or who were held in veneration as saints or martyrs. The offertory box, called the Pix of St. Cuthbert, at the shrine of that Saint in Durham Cathedral was secured by two locks. An offertory box which was probably placed near the image or tomb of St. Godric, is mentioned in the Compotus or account roll of Finchale Priory, near Durham, sub anno 1355, and it is there called the "Pixis."—" *Et de LVs. Vd. ob receptis de picside, Sancti Godrici per diversas vices.*" And under the year 1363-4: " *Item respondet de XIIIIs. Xd. receptis de Pixide Sancti Godrici.*" An ancient stone offertory box is still existing in the hollow stone bracket affixed to the monument of King Edward the second in Glou-

<sup>p</sup> Truncum quendam fecerunt concavum et perforatum in medio vel in summo, et observatum sera ferrea; et erigi fecerunt in magna ecclesia, juxta hostium extra chorum in communi transitu vulgi, ut ibi ponerent homines elemosinam suam ad edificationem turris.



cester Cathedral. Miracles are said to have occurred at the tomb of this king, and the oblations thereat were so great, that the choir is said to have been vaulted from the proceeds of the offerings of the faithful flocking to the tomb of the king. This work is recorded to have been accomplished in the Abbey of Adam de Staunton, between A.D. 1337 and A.D. 1351, "*cujus tempore constructa est magna volta chori magnis et multis expensis et sumptuosis*



Pixis, or Ancient Stone Offertory Box and Image Bracket, Bridlington Priory Church, Yorkshire.

*cum stallis ibidem in parte prioris ex oblatione fidelium et tumbam regis confluentium.*" There still remains another ancient stone offertory box and a fixture, in Bridlington Priory church, Yorkshire. This projects from the south-easternmost pier of the nave, and is placed contiguous to a stone bracket for an image. The cavity of this box is slanting, and indications are clearly apparent of its having had a cover of wood and a lock; these however are gone.

This church was one of those conventual churches, of which there were several, divided into two parts, the one part for the Priory, and the other part for the Parish. As the shrine of St. John of Bridlington was in the eastern part of the church appropriated to the priory, and between the high altar and east window, all of which has been demolished, this could not have been the offertory box at the shrine, but was probably rather an offertory box placed by the side of an image of St. John of Bridlington in the part near the high altar, appropriated for the parish church, and to which the parishioners had free access. By the royal injunctions issued in 1547, such images as were known to have been abused with pilgrimage or offerings were ordered to be taken down and destroyed, and it is probable that the image which stood upon this bracket was, if not before, removed under these injunctions.

Ancient offertory boxes of a period antecedent to the Reformation are still to be met with in some of our churches, as in the churches of Wickmere, London, and Causton, Norfolk. These boxes appear to have been constructed in the fifteenth century, but whether originally intended for alms boxes or for other purposes it is difficult to say.

In the south wall of each aisle, near the east end, and also in other parts of the church, we frequently find the same kind of fenestella or niche containing a piscina, and sometimes a credence shelf, as that before described as being in the chancel: this is a

plain indication that an altar has been erected in this part of the church; and this end of the aisle was generally separated from the rest of the church by a screen, the lower part of panel, the upper part of open-work tracery, of stone or wood, similar to that forming the division between the chancel and nave; and the space thus enclosed was converted into or became a private chapel or CHANTRY. For it was anciently the custom, especially during the fourteenth and fifteenth centuries, for lords of manors, and persons of wealth and local importance to build or annex small chapels or side aisles to their parish churches, or convert the eastern portions of aisles by parceloses or screens into chapels, and these were endowed, by license from the crown, with land sufficient for the maintenance, either wholly or in part, of one or more priests, who were to celebrate private masses daily or otherwise, as the endowment expressed,<sup>q</sup> at the altar erected therein, and dedicated to some saint, for the souls of the founder, his ancestors and posterity, for whose remains these chantry chapels frequently served as burial-places. At this service, however, no congregation was required to be present, but merely the priest, and an acolyte to assist him; and it was in allusion to the low or private masses thus performed, that Bishop Jewell, whilst condemning the practice as untenable, observes, "And even

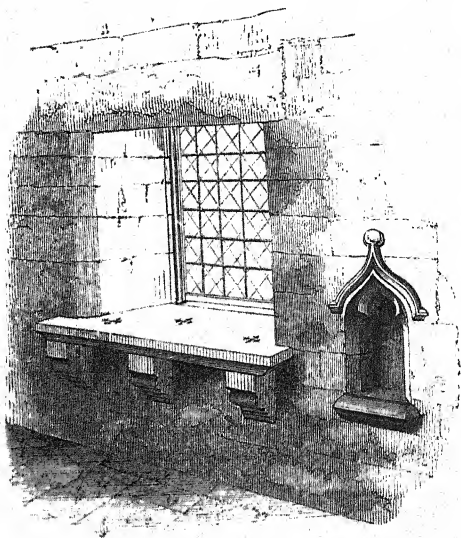
<sup>q</sup> The earliest instance I have met with of the foundation of a chantry is one founded by King John, A.D. 1204.—*Monasticon*, vol. 2, p. 337.

suche be their private masses, for the most part sayde in side iles, alone, without compagne of people, onely with one boye to make answer."

The piscina indicative of the site of a chantry chapel is still generally remaining, and oftentimes the ambrie or locker, and sometimes, when the foundation was considerable, we find the sedilia or stone seats for the officiating ministers even in the south walls of the aisle, but the screens by which these chapels were enclosed have in numerous instances been destroyed; still many have been preserved, and chantry chapels parted off the church by screen-work of stone may be found in the churches of Bradford Abbas, Dorsetshire; and Aldbury, Hertfordshire; in which latter church is a very perfect specimen of a mortuary chapel, with a monument and recumbent effigies in the midst of it. Chantry chapels enclosed on two of the sides by wooden screen-work are more common.

Although so few ancient high altars of stone are known to exist, several of the ancient CHANTRY ALTARS have been preserved: these are composed either of a solid mass of masonry, covered with a thick slab or table of stone, as in the north aisle of Bengeworth church, near Evesham, and in the south aisle of Enstone church, Oxfordshire; or of a thick stone slab or table, with a cross at each angle and in the centre, supported merely on brackets or trusses built into and projecting from the wall, as in the revestry, in Warmington church, Warwickshire; or partly on brackets and partly sus-

tained on shafts or slender piers, as in a chantry chapel, Chipping-Norton church, Oxfordshire. The ancient altar stone marked with five crosses, one at each angle and one in the middle, may be often found amongst the stones of the pavement. The altar slabs were generally six inches thick, and the under part chamfered at the edge.



Altar, Warmington Church, Warwickshire.

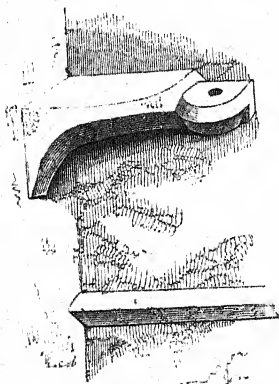
We often find an opening or aperture obliquely disposed, carried through the thickness of the wall at the north-east angle of the south, and the south-east angle of the north aisle: this was the HAGIO-

SCOPE,<sup>r</sup> through which at high mass the elevation of the host at the high altar, and other ceremonies, might be viewed from the chantry chapel situate at the east end of each aisle. In general, these apertures are mere plain narrow oblong slits; sometimes, however, they partake of a more ornamental character, as in a chantry chapel on the south side of Irthlingborough church, Northamptonshire, where the head of an aperture of this kind is arched, cinquefoiled within, and finished above with an embattled moulding. In the north and south transepts of Minster Lovel church, Oxfordshire, are oblique openings, arched-headed and foliated; and in the north aisle of Chipping-Norton church, in the same county, is a singular hagioscope, obliquely disposed, not unlike a square-headed window of three foliated arched lights, with a quatrefoil beneath each light.

We sometimes meet with one or more BRACKETS, with plain mouldings or sculptured, projecting from the east wall of a chancel, aisle, or chantry chapel, sometimes one on each side of the east window; and on these images were formerly placed; and we also meet with rich projecting canopies or recessed niches, with brackets beneath, on which images of saints were formerly placed. Before many of these images lamps or lights were formerly set and kept continually burning in honour of the saint whose image was displayed. In the south aisle of Eving-

<sup>r</sup> A modern term by which these oblique apertures are generally known.

ton church, Leicestershire, projecting from the north wall near the east window, is a stone bracket on which an image formerly stood, and in front of this is a smaller bracket projecting from the larger, in which is sunk an orifice or socket for a taper or light to be set in. This is a singular example now remaining.<sup>s</sup> In the south aisle of Barnack church,



Bracket, Evington, Leicestershire.

Northamptonshire, projecting from one of the piers, is a bracket for an image. A bracket projecting from one of the piers, Durham Cathedral, still supports a mutilated image.

<sup>s</sup> By will dated A.D. 1399, Sir Philip Darey, Knight, left as follows: "Item lego XXs., ad emendum quandam ymaginem Sancte Anne matris beate marie de Alabaustre, ad ponendum ad altare beate Marie de Henynges. Item durante termino quinque annorum, quolibet anno, quatuor libras cere ad comburendum



Remains of ancient WOODEN IMAGES are now of great rarity. In a room adjoining St. Mary's Hall, Coventry, is preserved a wooden image of St. George, representing him on horseback combating the dragon, the armour in which he is clad being of that kind in use in the reign of Henry the Sixth. From the flat surface on one side, this image appears to have been affixed against the wall, and was placed over the altar in the chapel of St. George, adjoining one of the city gates, Coventry. But the most curious ancient wooden image, and perhaps the only one now existing in our churches, is that of our "*Lady of Pity*," preserved in Battlefield church, near Shrewsbury. This is 3 feet 9 inches in height, carved out of a block of oak hollowed behind; the blessed Virgin is represented in a sitting attitude supporting on her knees and in her arms the dead body, nude with the exception of a cloth about the loins, of our Saviour. She is attired in a gown with ample skirts and mantle, and her head is covered with a veil falling down behind. In the face is portrayed a feeling of sorrow. The execution of this image is good, but such as clearly indicates it to have been executed in the fifteenth century. It is probably one of those images to

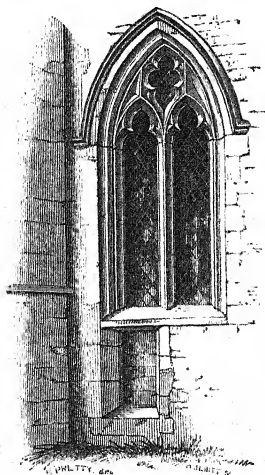
coram prefata ymagine in honorem Dei, beatæ Mariæ et beatæ Annæ." In the accounts of St. Michael's church, Cornhill, London, between A.D. 1456 and A.D. 1475, are the following entries: "Payd to West, founder, for amending of a candelstyke afore Saynt Barbara, viiij<sup>d</sup>." "It'm for makyng clene of the candelstyke afore Seint John iijij<sup>d</sup>."



which excessive reverence was formerly paid, for in "a goodly Prymer," being the first of three Primers put forth in the reign of Henry VIII., and published A.D. 1535, in "An Admonition to the Reader," the images of our Lady of Pity are thus alluded to. "What vanity is promised in the superscription or title before *Obsecro te, Domina Sancta Maria*? where it is written, that whosoever saith that prayer daily before the Image, called the Image of our Lady of Pity, shall see the visage of our most blessed Lady, and be warned both of the day, and also of the hour of his death before he depart out of this world.".....

"But what blindness is that to appoint the prayer to be said before the Image of our Lady of Pity? I pray you what and if a man did use to say it before the Image (as they call it) of our Lady of Grace? Shall he then lose the inestimable privileges before promised? yea I pray you why might not a man smell a little Idolatry here, in that there appeareth in this title a certain respect, a reverence more to one image than to another? men will say they honour no images, neither of stocks nor yet of stones, and that neither man, woman, nor child is so mad so to do: and yet must this prayer be appointed to be said before the Image of our Lady of Pity, in a manifest and open token and sign of a peculiar honour and reverence to be done to the same image or picture." In Abergavenny church, South Wales, is a large wooden image, apparently that of Jesse in a reclining position. This appears only part of a design.

The use of the small LOW SIDE WINDOW, common in some districts, especially in churches erected



Lowside window, Dallington Church,  
Northamptonshire.

in the thirteenth and fourteenth centuries is a yet a *rezata quæstio*. It is generally found in the south wall of the chancel, near the south west angle, but sometimes on the opposite side, and occasionally even in one of the aisles, at no great distance from the ground, and frequently beneath a large window.

These low side windows, or the lower portions of them we commonly find closed up with masonry, and on examination they appear not to have been glazed, but externally covered with an iron grating, with a wooden shutter opening inwardly, the hinges of which are frequently left imbedded in the masonry, though the wooden shutter seldom remains. In the south aisle of Kenilworth church, Warwickshire, is one of these windows, where the wooden shutter still remains. On the south west side of the chancel, which is decorated, of Lyddington church, Rutland-

shire, is a low side window of one light, divided by a transom, of this the lower division is covered with an iron grating. Under the south west window of the chancel of Cortlinstock church, Nottinghamshire, is a small square low side window, guarded by two upright and two transverse iron bars. Adjoining this, in the interior, we sometimes find a stone seat and desk. In the north aisle of Doddington church, Kent, is a lancet-arched window, cinquefoiled in the head, the upper part of this window is protected with an iron grating, the lower part has been blocked up with masonry, but hinges of a wooden shutter are apparent, eastward of this, in the thickness of the wall is a recess and bracket for an image or lamp, and beneath this, projecting from the wall is a stone desk. In the opposite wall is an ambrie or locker, the door of which is gone, though the staples remain. Amongst the purposes for which these windows are conjectured to have been formed, one is, that they were confessional windows, and this idea is strengthened by the following passage in a letter from Bedyll, one of the Commissioners, to Cromwell, at the visitation made on the suppression of religious houses and chantries: "We think it best that the place wher thes freres have been wont to here outward confession of all commers at certen times of the yere be *walled* up, and that use to be for doen for ever."<sup>t</sup> Another purpose for

<sup>t</sup> Confession was one of the points on which the Friars interfered so much with the secular Clergy as to render their irregular system of "asailing" deserving of severe reprobation. Hence the satirical

which these windows may have been used, was in connection with the Anchorites or Recluses, of whom and of their dwellings in churches mention will be made.

The VESTIARIUM, or vestry, was generally placed on the north side of the chancel, and in many instances, was a subsequent adjunct. Sometimes, however, we find it at the east and behind the altar, as at Langport, and Kingsbury Episcopi, Somersetshire; and occasionally, though very rarely, we meet with it on the south side of the chancel. In some instances the vestry contains an altar, with its accompanying piscina, and in the thickness of the wall, or at one angle, is a flight of steps leading to a chamber above. This chamber contained a fireplace, and sometimes a closet or jakes. This arrangement is also to be met with in other parts of a church, as over a chantry chapel at the east end of an aisle. These chambers, as well as the small rooms over porches, are, with much probability, conjectured to have served as the habitations of anchorites, or recluses, a numerous body previous to the Reformation; and this kind of cell or dwelling was denominated a RECLUSORIUM, or *Domus Inclusi*.

invectives against the Friars we find in the mediæval Poets. As in the vision of Piers Ploughman written A. D. 1362:—

“Now that thou come to good confesse the to som frere

“He shal asoile the thus sone how thou evere wynne hit.

“And flittyng fond ich the frere that me confessede

“And saide he myghte me nat asoile but ich sulver hadde

“To restitue resonabliche, for al unryghtful wynnyngge.”

It was also called an *Anchorage* or *Anker hold*. This class of religious devotees may be traced up to the sixth century. Grimlaic, an anchorite priest of the ninth century, wrote a rule on the subject of recluses. Strictly, the recluse was shut up in his or her cell, and the door blocked up with masonry, the only means of communication being through a window. The office for the inclusion of anchorites, "*Reclusio Anachoritarum*," we find in the pontifical of Lacy, Bishop of Exeter, in the fourteenth century. In this service the sacrament of Extreme Unction was administered, and the prayer of commendation for the soul of the recluse was offered, lest, being prevented by death, he should stand in need of those rites of the church. Part of the funeral service was also performed, and the "*domus*," "*recluserium*," or anchorage, is represented as a sepulchre, into which the recluse entered, being, as it were, thenceforth dead to the world. Blomefield in his "*History of Norwich*," has preserved many particulars respecting "*ankers*" and "*ankresses*," who dwelt in, or adjoining to churches in that city. In "*La Mort d'Arthur*," composed in the reign of Edward the Fourth, occurs a notice of a recluse in a relation of the adventures of Sir Launcelot,—"*Then he armed him, and took his horse; and as he rode that way he saw a chapel, where was a recluse, which had a window, that she might look up to the altar; and all aloud she called Sir Launcelot, because he seemed a knight errant; and then he came, and she asked him what he was, and of what place, and what he seeked.*"

Adjoining the little mountain church of St. Patricio, South Wales, is an attached building or cell answering to that of the recluse described in "La Mort d'Arthur." It contains on the east side a stone altar, above which is a small window, now blocked up, which looked towards the high altar; but there was no other internal communication between this cell and the church, to the west end of which it is annexed. It appears as if destined for a recluse, who was also a priest. On the north side of the chancel of Chipping Norton church, Oxfordshire, is a revestry, which still contains an ancient stone altar; in the south wall is a piscina, and projecting from the east wall is an image bracket. Over this revestry is a loft or chamber, to which access is obtained by means of a staircase in the north-west angle. Apertures in the wall enabled the recluse to overlook the chancel and north aisle of the church. Adjoining the north side of the chancel of Warmington church, Warwickshire is a revestry entered through an ogee-headed doorway, in the north wall of the chancel, down a descent of three steps. This revestry contains an ancient stone altar," projecting from a square-headed window in the east wall, and near the altar in the same wall is a piscina. In the south-west angle of this revestry is a flight of stone steps, leading up to a chamber or loft. This chamber contains in the west wall a fire-place, in the north-west angle a retiring closet

<sup>u</sup> A vignette of this appears p. 424.

or jakes, and in the south wall a small pointed window, through which the high altar in the chancel might be viewed. This is a most interesting and complete specimen of the *domus inclusi*. The north transept of Clifton Campville church, Staffordshire, contains a loft or chamber. In the tower of Boyton church, Wilts, is a chamber with a fire place, and a similar arrangement occurs in the tower of Upton church, Nottinghamshire. Other instances of such a chamber or loft might readily be instanced. Becon, in his "Reliques of Rome," published A. D. 1563, treats of "the monastical sect of recluses," and seems to allude to the low side grated window. "For who knoweth not that our recluses have grates of yron in theyr spelunckes and dennes, out of which they looke."<sup>x</sup>

The CAPELLA CARNARIA, or CHARNEL VAULT, is found within or near to some of our churches, but examples of such are not very numerous. Beneath the churches of Folkestone, Hythe, Ripon, Tamworth, and Waltham, a crypt contains the bones dug up from time to time from the surrounding burial grounds. A charnel house, adjoining the choir of the church of Stratford-upon-Avon, was demolished at the commencement of the present century. The vault under the chancel of St. Gregory's church, Norwich, was a charnel. The

<sup>x</sup> I have entered somewhat at length on this subject in a paper on the *Domus Inclusi*, read by me, A. D. 1853, in a meeting of the Lincolnshire Architectural Society, and printed in the transactions of that Society.



charnel vault beneath the church of Rothwell, Northamptonshire, is filled with exhumed bones from the cemetery surrounding the church. Beneath the south transeptal chapel of Norborough church, Northamptonshire, is a very singular charnel vault, lighted by two sloping and grated openings in the east wall. The floor of this vault is covered with human skulls and bones. Sometimes the *Capella carnaria* was in the cemetery as at Worcester Cathedral; Old St. Paul's Churchyard, London; at Bury St. Edmunds; at Norwich Cathedral, and at Durham. Of the latter the author of "the Rites of Durham" thus speaks: "Att the easte end of the said chapter house there is a garth called the centrie garth, where all the Priors and monckes was buried. In the said garth there was a vaulte all sett within either syde, with maison worke of stone, and likewise at eyther end, and over the myddes of the said vault, ther dyd ly a faire through stone, and at either syde of the stone was open, so that when any of the mounckes was buryed, looke what bones was in his grave, they were taiken when he was buryed and throwne in the said vaulte, which vault was made for the same purpose to be a charnell to cast dead men's bones in."

Such, not to digress into more minute particulars, may suffice to convey a general idea of the manner in which our churches were internally decorated, and how they were fitted up, with reference to the ceremonial rites and usages of the Church of Rome, up to and before the year 1535. The walls were



covered with fresco paintings, the windows were glazed with stained glass, the rood loft and the pulpit, where the latter existed, were richly carved, painted, and gilt, and the numerous altars were garnished with costly plate and sumptuous hangings. High tombs with cumbent effigies were painted so as to correspond in tone with the colours displayed on the walls; the pavements of encaustic tiles, of different devices, were interspersed with sepulchral slabs and inlaid brasses; and screen-work, niches for statuary, brackets for images, with lights burning before them, and sculptures of different degrees of excellence, abounded. Suspended from aloft hung funeral achievements, at a later period, even more common, the banner, banner-roll, helme, crest, gauntlets, spurs, sword, targe, and cote armour. In addition to these were, in some churches, shrines and reliquaries, enriched by the lavish donations of devotees, and wooden images excessively decked out and apparelled,<sup>y</sup> objects of superstition, to which pilgrimages and offerings were made. And if in a review of the conceptions of a prior age, viz., of the fourteenth century, we find a higher rank of art to be evinced, and the style and combination of architectural and sculptured detail to be more severe

<sup>y</sup> "Our churches stand full of such great puppets, wondrously decked and adorned; garlands and coronets be set on their heads, precious pearls hanging about their necks; their fingers shine with rings set with precious stones; their dead and stiff bodies are clothed with garments stiff with gold."—Homily against Peril of Idolatry.

and chaste, at no period were our churches adorned to greater excess than on the eve of that in which all were about to undergo spoliation, and many of them wanton destruction.

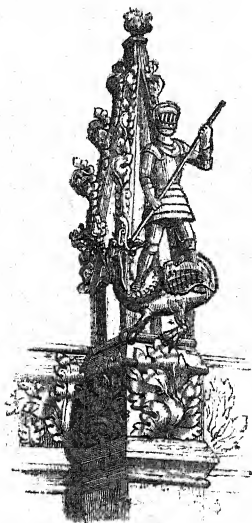
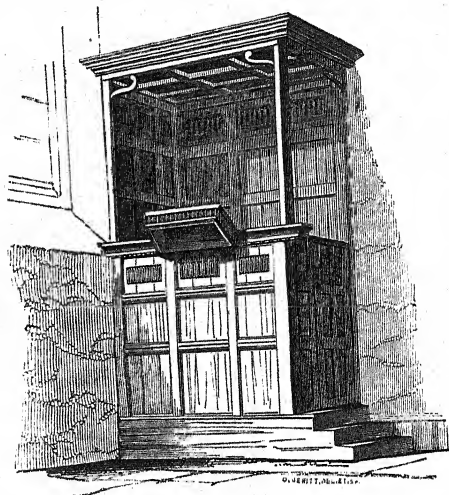


Image of St. George, Temp, Henry VI.  
Berkeley Church, Gloucestershire.



Reading Pew, 17th Century, Langley Chapel, Salop.

## CHAPTER XI.

### INTERNAL ARRANGEMENT OF CHURCHES AFTER THE REFORMATION.

SUCH, as described in the foregoing chapter, was the general arrangement and internal disposition of our churches previous to the Reformation, when many of the rites and ceremonies of the Church of Rome being deemed multitudinous, or of superstitious tendency, were abolished, and a return was made by the Anglican Church in her doctrine and discipline to a purer and more primitive standard.

And, having this to go by, she did not, as some would fain have had her do, discard all outward observances whatever, or a liturgical form of public worship. Regarding that the latter had been used in times of remote antiquity approaching the apostolic age, she formed the ground-work for her Book of Common Prayer on the liturgies of the early church; and as to ceremonial rites, some she certainly retained: for "as touching the multitude of vain and superfluous ceremonies," saith Jewell, "we know that St. Augustine did grievously complain of them in his own time, and therefore have we cutte off a great number of them, because we know that men's consciences were encumbered about them, and the churches of God overladen with them. Nevertheless we still keep and esteem not only those ceremonies which we are sure were delivered to us from the apostles, but some others too besides, which we thought might be suffered without hurt to the Church of God, for that we had a desire that all things in the holy congregation might, as S. Paule commandeth, be done with comeliness and good order. But as for all those things which we saw were either very superstitious, or utterly unprofitable, or noisome, or mockeries, or contrary to the Holy Scriptures, these we have utterly refused."

But the abolition and change of a multitude of usages and religious offices occasioned our churches subsequent to the Reformation, to display a very different appearance internally to what they had formerly presented. For on the suppression of the

monasteries and colleges, to the number of 700 and upwards, and of the chantries, in number more than 2300, effected between the years 1535 and 1540, the abbey churches were not only despoiled of their costly vestments, altar plate and furniture, and shrines enriched with silver, gold, and jewels, but many of them were entirely dismantled, and the sites, with the materials, granted to individuals by whom they were soon reduced to a state of ruin. Some were even, either then or in after-times, converted into dwelling-houses; and others, or some portion of such, were allowed to be preserved as parochial churches; but the private chantry altars, though left bare and forsaken, were not as yet ordered to be destroyed.

By the royal injunctions exhibited A. D. 1538, such feigned images as were known to be abused of pilgrimages, or offerings of any kind made thereunto, were, for the avoiding of idolatry, to be forthwith taken down without delay, and no candles, tapers, or images of wax were from thenceforth to be set before any image or picture, "but onelie the light that commonlie goeth about the crosse of the church by the rood-loft, the light afore the sacrament of the altar, and the light about the sepulchre;" which, for the adorning of the church and divine service, were for the present suffered to remain. By the same injunctions a Bible of the largest volume, in English, was directed to be set up in some convenient place in every church, that the parishioners might resort to the same and read it;

and a register-book was ordered to be kept, for the recording of christenings, marriages, and burials.

But beyond the suppression of the monasteries and chantries, an act the effect of secular rather than religious motives, little alteration was made during the reign of Henry the Eighth in the ceremonies and services of the church, although the minds of many were becoming prepared for the change which afterwards ensued, by the publication of the primers and a few other theological works. In the reign of his successor, Edward the Sixth, a more striking difference was effected in the internal appearance of our churches; for many appendages were, not all at once, but by degrees, and under the authority of successive injunctions, discarded. Thus, by the king's injunctions published in 1547, all images which had been abused with pilgrimage, or offering of anything made thereunto, were, for the avoiding of the detestable offence of idolatry, by ecclesiastical authority, but not by that of private persons, to be taken down and destroyed; and no torches or candles, tapers or images of wax, were to be thenceforth suffered to be set before any image or picture, "but only two lights upon the high altar before the sacrament, which, for the signification that Christ is the very true light of the world, they shall suffer to remain still." And as to such images which had not been abused, and which as yet were suffered to remain, the parishioners were to be admonished by the clergy that they served for no other purpose but to be a remembrance. The Bible

in English, and the Paraphrases of Erasmus upon the Gospels, also in English, were ordered to be provided and set up in every church for the use of the parishioners. It was also enjoined that at every high mass the gospel and epistle should be read in English, and not in Latin, in the pulpit or in some other convenient place, so that the people might hear the same. Processions about the church and churchyard were now ordered to be disused, and the priests and clerks were to kneel in the midst of the church immediately before high mass, and there sing or read the Litany in English set forth by the authority of King Henry the Eighth. By the same injunctions all shrines, covering of shrines, all tables, candlesticks, trindles or rolls of wax, pictures, paintings, and all other monuments of feigned miracles, pilgrimages, idolatry, and superstition, were directed to be utterly taken away and destroyed; so that there should remain no memory of the same in walls, glass windows, or elsewhere within churches; and in every church "a comely and honest pulpit" was to be provided at the cost of the parishioners, to be set in a convenient place for the preaching of God's word; and a strong chest, having three keys, with a hole in the upper part thereof, was to be set and fastened near unto the high altar, to the intent the parishioners should put into it their oblation and alms for their poor neighbours.<sup>z</sup>

<sup>z</sup> In the injunctions given by Bishop Ridley, in the visitation of his diocese, A.D. 1550, occurs the following: "Item that the minis-



Hence the more general introduction of desks with divinity books, the litany stool, and the alms box, yet retained in some of our churches. But as much contention arose respecting the taking down of images, also as to whether they had been idolatrously abused or not, all images without exception were shortly afterwards, by royal authority, ordered to be removed and taken away.

In the ritual the first formal change appears to have been the order of the communion set forth in 1547 as a temporary measure only, until other order should be provided. In the first Liturgy of King Edward the Sixth, published in 1549, the altar or table whereupon the Lord's Supper was ministered is, in the rubric, generally called *the altar*, but in one place, *God's board*. The altar cross or crucifix, and the two lights, were however still retained.<sup>a</sup> Ridley, bishop

ter in the time of the communion, immediately after the offertory, shall monish the communicants, saying these words, or such like, 'Now is the time, if it please you, to remember the poor men's chest with your charitable alms.'

a In accordance with the order enjoined by "The Book of Common Prayer," "that such ornaments of the church shall be retained and be in use as were in this Church of England by the authority of Parliament in the second year of the reign of King Edward the Sixth," a cross ought to be placed, as it is in the present day in many churches, on or over the altar, and two lights upon the altar. For in the Royal Injunctions in 1547, for the destruction and removal of shrines, candlesticks, and images, abused with pilgrimage and offerings, the order did not extend to the removal of the altar cross, which was accordingly retained, whilst the two lights upon the altar in the chancel were specially excepted and suffered to remain. In the sermons of Hoper, bishop



of London, by his diocesan injunctions issued in 1550, after noticing that in divers places some used the Lord's board after the form of a table, and some as an altar, exhorted the curates, churchwardens, and questmen to erect and set up the Lord's board after the form of an honest table, decently covered, in such place of the quire or chancel as should be thought most meet, so that the ministers with the communicants might have their place separated from the rest of the people; and to take down and abolish all other by-altars or tables. Soon after this, orders of council were sent to the bishops, in which, after noticing that the altars in most churches of the realm had been taken down, but that there yet remained altars standing in divers other churches, by occasion whereof much variance and contention arose, they were commanded, for the avoiding of all

of Gloucester, preached before the King and Court, in Lent, 1550, he takes occasion to attack the discipline of the reformed Anglican Church, the vestments of the clergy, and the mode of celebrating the communion of the Lord's Supper, at which he would have the communicants sitting, rather than kneeling. He inveighs also against the "ornaments" then in use: "the Candels, Vestimentes, Crosses, Aultars, for if they be kept in the church as thynges indifferent, at length they wyl be mayntained as thynges necessary." We find notices of the retention of these ornaments in various churches, till their general removal caused by the illegal ordinances of the Puritan members of the two houses of Parliament, A.D. 1643-4. Most appropriate indeed are these ornaments and appendages to a Christian Temple, the one denoting that, the "remembrance of the sacrifice of the death of Christ," ought to be ever seasonably present with us, the others being expressly retained, "for the signification that Christ is the very true light of the world."

matters of further contention and strife about the standing or taking away of the said altars,<sup>b</sup> to give substantial order that all the altars in every church should be taken down, and instead of them that a table should be set up in some convenient part of the chancel, to serve for the ministration of the blessed communion; and reasons were at the same time published why the Lord's board should rather be after the form of a table than of an altar, expressing however in what sense it might be called an altar. In the second Liturgy of King Edward the Sixth, amongst other important changes both of doctrine and discipline, the word *altar*, as denoting the communion table, was purposely omitted, and words in the Communion service, importing the reality of the presence, were also omitted. In the reign of Elizabeth, however, they were restored, as conformable with the doctrine of the Anglican Church.

<sup>b</sup> Dr. Cardwell, in his editorial preface to the reprint of the two Books of Common Prayer set forth in the reign of Edward the Sixth, observes, "The communion service of the first liturgy contained a prayer for the descent of the Holy Spirit upon the bread and wine, and a following prayer of oblation, which, together with the form of words addressed to the communicants, were designed to represent a sacrifice, and appeared to indiscriminating minds to denote the sacrifice of the mass. Numerous, therefore, and urgent were the objections against this portion of the service. Combined with a large class of objectors, whose theology consisted merely in an undefined dread of Romanism, were all those, however differing among themselves, who believed the holy communion to be a feast and not a sacrifice, and that larger class of persons who, placing the solemn duty upon its proper religious basis, were contented to worship without waiting to refine."

The peculiar formation, frequently observable, of the old communion tables, seems to have originated from the diversity of opinion held by many in the Anglican church, as to whether or not there was in the sacrament of the Lord's Supper a memorative sacrifice; for by those who held the negative they were so constructed, not merely that they might be moved from one part of the church to another, but the slab, board, or table, properly so called, was purposely not fastened or fixed to the frame-work or stand on which it was supported, but left loose, so as to be set on or taken off; and in 1553, on the accession of Queen Mary, when the stone altars were restored and the communion tables taken down, we find it recorded of one John Austen, at Adesham church, Kent, that "he with other tooke up the table, and laid it on a chest in the chancel, and set the tressels by it."<sup>c</sup>

It appears that texts of scripture were painted on the walls of some churches in the reign of Edward the Sixth; for in the reign of Mary, Bonner, bishop of London, by a mandate issued to his diocese in 1554, after noticing that some had procured certain scriptures wrongly applied to be painted on church walls, charged that such scriptures should be razed, abolished, and extinguished, so that in no means they could be either read or heard.

In the articles set forth by Cardinal Pole in

1557, to be inquired of in his diocese of Canterbury, were the following: "Whether the churches be sufficiently garnished and adorned with all ornaments and books necessary; and whether they have a rood in their church of a decent stature, with Mary and John, and an image of the patron of the same church?" Also, "Whether the altars of the church be consecrated or no?"

In the "Fardle of Facions," published A.D. 1555, certain directions are given for the construction and fitting up of churches. Amongst these we find the following: "aulters to be orderly alway covered with two aulter clothes, and garnished with the crosse of Christe, or some little cofre of reliques. At eche end a candlesticke and a booke towarde the middes. The walls to be painted without and within. . . . Upon the right hand of the highe aulter that ther should be an almorie, either cutte into the walle or framed upon it, in the whiche they woulde have the sacrament of the Lorde's Bodye, the holy oyle for the sicke, and chrismatorie, alwaie to be locked. Furthermore they would that ther should be a pullpite in the middes of the church, wherein the Prieste may stonde upon Sondaies and holidays to teach the people those things that it behoveth them to knowe. The channelle to serve only for the priestes and clerks; the rest of the Temporalle multitude to be in the bodye of the church, separte notwithstanding the men on the right side, and the women on the left."

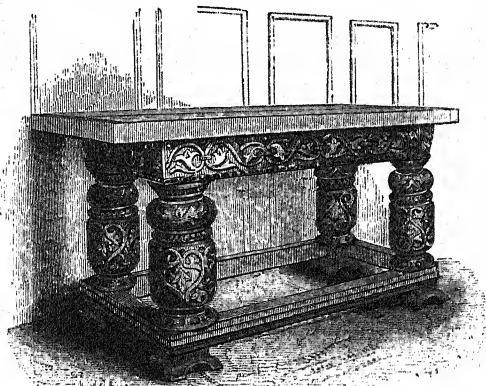
But in 1559, the first year of the reign of Eliza-

beth, many of the injunctions set forth in the reign of Edward the Sixth, as to the mode of saying the Litany without procession, the removal and destruction of shrines and monuments of superstition, the setting up of a pulpit, and of the poor-box or chest, which latter was however "to be set and fastened in a most convenient place," were re-established. By these injunctions it appears that in many parts of the realm the altars of the churches had been removed, and tables placed for the administration of the holy sacrament; that in some other places the altars had not yet been removed, in the order whereof, as the injunctions express, save for an uniformity, there seemed to be no matter of great moment, so that the sacrament was duly and reverently ministered; and it was so ordered that no altar should be taken down but by oversight of the curate and churchwardens, or one of them, and that the holy table in every church should be decently made and set in the place where the altar stood, and there commonly covered, and so to stand, saving when the communion of the sacrament was to be distributed; at which time the same was to be so placed within the chancel in such manner that the minister might be the more conveniently heard of the communicants in his prayer and ministration.<sup>d</sup>

<sup>d</sup> The Queen's Chapel was adorned with the "ornaments" in use in the second year of the reign of Edward the Sixth, as appears from the following extract:—

"1560. March the 24th being Midlent Sunday, in the afternoon Bishop Barlow, one of King Edward's Bishops, now Bishop of

Many of the old communion-tables set up in the reign of Elizabeth are yet remaining in our churches, and are sustained by a stand or frame, the bulging pillar-legs of which are often fantastically carved, with arabesque scroll-work and other detail according to the taste of the age. The communion-table in Sunningwell church, Berkshire,



Ancient Communion Table, Sunningwell Church,  
Berkshire.

probably set up during the time Bishop Jewell was pastor of that church, is a rich and interesting

Chichester, preached in his habit before the Queen. His sermon ended at five of the clock ; and presently after her chapel went to Evening Song ; the Cross as before standing on the altar, and two Candlesticks, and two tapers burning in them, and service concluded, a good anthem was sung."—Nicholl's Progresses Q. E. vol. i. p. 63.



specimen. Communion-tables of the same era, designed in the same general style, with carved bulging legs, are preserved in the churches of Lapworth, Rowington, and Knowle, Warwickshire; in St. Thomas's church, Oxford; and in many other churches. Sometimes the bulging pillar-legs are turned plain, and are not covered with carving: such occur in Broadwas church, Worcestershire; in the churches of St. Nicholas and St. Helen, at Abingdon; and in the north aisle of Dorchester church, Oxfordshire. The table or slab of the communion-table in Knowle church is not fixed or fastened to the frame or stand on which it is placed, but lies loose; and this is also the case with an old communion-table of the sixteenth century, now disused, in Northleigh church, Oxfordshire. In an inventory of church goods, taken in 1646, occurs the following: "Item, one *short table and frame*, commonly called the communion-table." On examining old communion-tables, the moveability of the slab from the frame-work is of such frequent occurrence as to corroborate the supposition that some esoteric meaning was attached to its unfixed state, which meaning has been attempted to be explained.

Under the colour of removing monuments of idolatry and false feigned images in the churches, much wanton spoliation and needless injury was effected; and this to such excess that in 1560 a royal proclamation was issued, commanding all persons to forbear the breaking or defacing of any

monument or tomb, or any image of kings, princes, or nobles, or the breaking down and defacing of any image in glass windows, in any churches, without consent of the ordinary. And in the same year, in a letter from the queen to the commissioners for causes ecclesiastical, occasion is taken to remark that "in sundry churches and chappells where divine service, as prayer, preaching, and ministration of the sacraments be used, there is such negligence and lacke of convenient reverence used towards the comelye keeping and order of the said churches, and especially of the upper parte called the chauncels, that it breedeth no small offence and slaunder to see and consider on the one part the curiositie and costes bestowed by all sortes of men upon there private houses, and the other part the unclean or negligent order or sparekeeping of the house of prayer, by permitting open decacies, and ruines of coveringes, walls, and wyndowes, and by appointing unmeet and unseemly tables, with fowle clothes, for the communion of the sacraments, and generally leavyng the place of prayers desolate of all cleanness, and of meet ornaments for such a place, whereby it might be known a place provided for divine service." And the commissioners were required to consider the same, and in their discretion to determine upon some good and speedy means of reformation; and amongst other things, to order that the tables of the commandments might be comely set or hung up in the east end of the chancel, to be not only read



for edification, but also to give some comely ornament and demonstration that the same was a place of religion and prayer.<sup>e</sup>

An ancient table, apparently of this period, of the commandments painted on panel, but in language somewhat abbreviated, is, or was till recently, still hung up against the east wall of the south transept of Ludlow church, Salop. In the chancel of Bengeworth church, Gloucestershire, is a table of the commandments, with the letters cut in box-wood. This has the date of 1591 upon it.

By the articles issued by royal authority in 1564, for administration of prayer and sacraments, each parish was to provide a decent table, standing on a

<sup>e</sup> In compliance with the queen's letter, the following directions were sent by the commissioners to the dean and chapter of Bristol:

"After our hartie comendacons.—Whereas we are credibly informed that there are divers tabernacles for Images, as well in the fronture of the roodeloft of the cath<sup>l</sup> church of Bristol, as also in the frontures, back, and ends of the walles wheare the comm table standeth, for asmoche as the same churche shoulde be a light and good example to th' ole citie and dioc. we have thought good to direct these our lres unto you, and to require youe to cause the said tabernacles to be defaced & hewen downe, and after wards to be made a playne walle, with mortar, plastr, or otherways, & some scriptures to be written in the places, & namely that upon the walle on the east end of the quier wheare the comm table usually doth stande, the table of the comand<sup>ts</sup> to be painted in large characters, with convenient speed, and furniture according to the orders latly set furthe by vertue of the quenes ma<sup>ts</sup> comission for causes ecclesiasticall, at the coste and chardges of the said churche; whereof we require you not to faile. And so we bed you farewell. From London, the xxi. of December, 1561."—Britton's Bristol Cath. p. 52.

frame, for the communion-table; this was to be decently covered with carpet, silk, or other decent covering, and with a fair linen cloth (at the time of the ministration); the ten commandments were to be set upon the east wall, over the table; the font was not to be removed, nor was the curate to baptize in parish churches in any basins.

In the Visitation Articles of Archbishop Parker, A. D. 1569, we find inquiries were to be made whether there was in each parish church a convenient pulpit well placed, a comely and decent table for the holy communion, covered decently and set in the place prescribed; and whether the altars had been taken down; also whether images and all other monuments of idolatry and superstition were destroyed and abolished; whether the rood-loft was pulled down according to the order prescribed; and if the partition between the chancel and church was kept.

The latter inquiry is explanatory of the fact why, when the rood-lofts in many churches were taken down, the screens beneath them, separating the chancel from the nave, were left undisturbed.

Amongst the articles enjoined to be enquired of within the province of Canterbury, by Archbishop Grindal, A. D. 1576, one is, "whether your rood-lofts be taken down and altered, so that the upper part thereof with the sollar or loft be quite taken down unto the cross-beam, and that the said beam have some convenient crest put upon the same?" In Upminster church, Essex, is a screen of the fif-

teenth century surmounted by a crest or entablature of classical design of the latter part of the sixteenth century, and this entablature is finished with a device of scroll-work containing a shield. Perhaps the latest specimen of a rood-loft is that of semi-classic design, in King's College chapel, Cambridge. Post reformation chancel screens are not uncommon.

For the rood and attendant images the ROYAL ARMS, with proper heraldic supporters, were substituted. These were fixed against or over the chancel arch, the upper part of which was frequently blocked up by them, and facing the congregation, so as to be seen by them. It is not clearly apparent by what authority, or when these were first set up in our churches, probably however by some Royal injunction or order of Council in the reign of Henry the Eighth, or Edward the Sixth. In the talk between Dr. Cranmer, Archbishop of Canterbury, and Dr. Martin, in March, 1556, allusion is thus made to them by the latter, "But if you marke the diuels language well, it agreed with your proceedings most trulie. For *mitte te deorsum*, cast thyself downeward, said hee, and so taught you to cast all things downeward. Downe with the Sacrament, downe with the Masse, downe with the Aultars, *downe with the armes of Christ, and up with a Lyon and a Dog,*" &c. Harding in his controversy with Bishop Jewell in 1565, asks his learned opponent,— "Is it the worde of God, that, contrary to the good example of the Quene's Maiestie, besyde the armes of the realme setteth up a dogge and a dragon in

the place of the blessed Virgine Mary, Mother of God, and S. John the evangelist, which were wont to stand on either side of the signe of Christ crucified?<sup>f</sup> Amongst the records at Lambeths is a license granted A. D. 1614, by Archbishop Abbot to "John Serjent of Hytchen in the County of Hertford, Paynter stayner, to survey and paynte in all the Churches and Chappells within this Realme of England (w<sup>thin</sup> o<sup>r</sup> province) the Kinges ma<sup>ties</sup> armes in due forme, w<sup>th</sup> helme crest mantell and supporters as they oughte to be, . . . . And to wright in fayre text letters the tenn commandments the beliefe and the Lords prayer w<sup>th</sup> some other fruitefull and profitable sentences of holye scrypture." &c. The arms of Elizabeth are alluded to in the former part of this document, "And for that in o<sup>r</sup> late Soveraignes Raigne of famous memorie we have observed that Her Ma<sup>ties</sup> armes weare aptlie placed in all or most part of the Churches and Chappells w<sup>thin</sup> this saide Realme (and o<sup>r</sup> province)." The arms of Elizabeth are, or were within the last few years, existing in the churches of St. Martin and St. Thomas, at Salisbury, painted on panel and framed. In St. Michael's church, Coventry, with the date 1591, and in Sandford church, Oxfordshire, where the upper part of the chancel arch is boarded up and painted with the arms of Elizabeth, and the date 1602 upon it. In Brixton church, Isle of

<sup>f</sup> A Confutation of the Apologie of the Church of England.—  
Imprinted at Antwerp, A. D. 1565, p. 225.

<sup>g</sup> Chartæ misc. tom. ii. No. 13.

Wight, on some plain wooden panneling at the west end, are the remains of the royal arms, which, from the style in which they have been painted, with the rose and thistle, appear coeval with the reign of James the First; they are surmounted by a crown, below which is an open six-barred helme. These arms appear to have been removed from their original position against the chancel arch, and are now much mutilated. We find in Churchwardens accounts from the time of Elizabeth numerous charges for painting and setting up the Royal armes in our churches. These were superseded in 1651 by the arms of the Commonwealth, and these again were generally defaced or removed at the Restoration. Till within the last few years, however, the arms of the Commonwealth were remaining in the church of Anstey in Warwickshire. And in the church accounts St. Mary's Shrewsbury, for 1651, is a charge of £1. 8s. "for making the states armes." In the Register of the Parish church of Warrington is the following entry: "1660. July 30. Whereas it is generally enjoined by the great Counsell of England that in all churches thorow out the Kingdom of England his Majesties armes shal be sett upp. Uppon warning publicly given in the parish church concerninge the providinge of the said armes and severall other things that are wanting. Those of the parish that uppon the said warninge did appear do think it fitt that two Church layes shall be collected by the new Churchwardens for the providinge of the s<sup>d</sup> armes," &c. Till recently

the little church of St. Lawrence in the Isle of Wight, retained the royal arms put up at the Restoration in 1660. On the west wall of Pytchley church, Northamptonshire, are painted the royal arms with the date 1660; and the royal arms over the chancel arch of Baddesley Clinton church, Warwickshire, bear the date of 1662.

Post reformation paintings in our churches are by no means uncommon. Of these the most usual were those of *Death*, represented by the figure of a skeleton, and *Time* represented as an old man with wings displayed, a scythe in his right hand and an hour-glass in his left hand. An early representation of these figures painted on the wall was a few years ago discovered in the church of Nuneaton, Warwickshire. The representations of Moses and Aaron, as works of art little creditable to our taste, are still existing in many of our churches. These may be traced to a period antecedent to the middle of the seventeenth century, for in 1643 the puritan soldiers defaced in Exeter Cathedral "the pictures of Moses and Aaron drawn in full proportion on each side of the commandments." In the church of Burton Latimer, Northamptonshire, the figures of the twelve Patriarchs are painted on the walls above the piers and between the arches of the nave. These appear to have been executed early in the seventeenth century. In Bletchley church the roof of the Chancel was, in the early part of the eighteenth century, painted by Sir James Thornhill with the figures of the twelve apostles, each bearing his

legendary symbol. Texts of Scripture painted on the walls within scroll-work compartments were common.

The commandments were again, by the canons of 1603, ordered to be set upon the east end of every church, where the people might best see and read the same; and other chosen sentences were to be written upon the walls of the churches in places convenient.

On the south wall of Rowington church, Warwickshire, are sentences painted with a border of scroll-work; the like also occur at Astley church, in the same county; and on the walls of Bradford Abbas church, Dorsetshire, are sentences of scripture painted in black-lettered characters within panels surrounded by scroll-work.

By the injunctions of Grindal, Archbishop of York, A. D. 1571, all altars were ordered to be pulled down to the ground, and the altar stones to be defaced and bestowed to some common use, and many of these are still to be found amongst the stones of the pavements of our churches, being known by their five crosses.

Pulpits of the reign of Edward the Sixth are rare, nor are those of the reign of Elizabeth very common. The pulpit in Fordington church, Dorsetshire, of the latter period, is of stone, the upper part worked in plain oblong panels; and a kind of escutcheon within one of these bears the date 1592; the lower part or basement of this pulpit is circular in form.



By the canons of 1603 the churchwardens or questmen were to provide in every church a comely and decent pulpit, to be set in a convenient place within the same, and there to be seemly kept for the preaching of God's word. Carved pulpits set up between the years 1603 and 1640 are numerous, and the sides are more or less embellished with circular-arched panels, flat and shallow scroll-work, and other decorative detail in fashion at that period; and not a few bear the precise date of their construction.

In the nave of Bristol Cathedral is a stone pulpit, ascended to by means of a circular flight of steps; the sides are pannelled and ornamented with escutcheons surrounded by scroll-work, and it bears the date of 1624.

The date of 1625 appears on a fine carved wooden pulpit, the sides of which are covered with semicircular-headed panels, in Huish Episcopi church, Somersetshire.

In Ashington church, Somersetshire, is a pulpit with the date 1627.

In Bradford Abbas church, Dorsetshire, is a fine carved wooden pulpit and sounding-board, and on it appears the date 1632.

In one of the churches at Wells is a fine wooden pulpit, of the date 1636; at the angles are columns of semi-classic design, fantastically carved; the panels are curiously ornamented with figures in relief, and it is supported on a stand composed of a square and four detached columns, above which are



represented a number of birds with large beaks; the sounding-board over corresponds in design with the pulpit.

A very fine carved wooden pulpit, the sides of which are embellished with circular-arched panel and scroll-work, with the date 1640, and a sounding board over, is contained in Cerne Abbas church, Dorsetshire.

Many carved pulpits of this era, have, however, no assigned date; they are commonly placed at the north or south-east angle of the nave, but never in the middle of the aisle, so as to obstruct the view of the communion-table.

The canopy or sounding-board over the pulpit appears to have been introduced in the early part of the seventeenth century. In 1626-7, the churchwardens of Grimston, Leicestershire, were presented "for not providing a cushion and making a canopy or cover of wainscot over the pulpit." In the same year at Keame chapel, Leicestershire, it was found by the Commissary, "that there wanteth a cushion for the preaching pulpit, and also a canopy or cover over the pulpit."

The richly embroidered and costly vestments and antependia or frontals, of a period antecedent to the Reformation, were in some instances converted into coverings for the altar or communion table, or into hangings for the pulpit and reading desk. In Little Dean church, Gloucestershire, the covering for the reading desk is formed out of an ancient sacerdotal vestment, probably a cope, of velvet, embroidered

with portraits of saints. The cushion of the pulpit of East Langdon church, near Dover, is made out of either an ancient antependium or vestment; the material consists of very thick crimson silk, embroidered with sprigs, and in the centre of the hanging are two figures supposed to represent the salutation of the Virgin, who is kneeling before a faldstool.

From a paper found among secretary Cecil's MSS.<sup>h</sup> it appears that in 1564, a year remarkable for the commencement of the controversy respecting the vestments, some ministers performed divine service and prayers in the chancel, others in the body of the church, and some *in a seat made in the church*.

In Archbishop Grindal's Injunctions for the Laity of the Province of York, A. D. 1571, is the following, relative to the reading desk or pew: "Item to the intent that the people may the better hear the morning and evening prayer when the same by the minister is said, and be the more edified thereby, we do enjoin that the churchwardens of every parish, at the charges of the parish, shall procure a decent low pulpit to be erected and made in the body of the church out of hand, wherein the

<sup>h</sup> Printed in Strype's Life of Parker. In the same paper the communion table is noticed as standing in the body of the church in some places, in others standing in the chancel; in some places standing altarwise, distant from the wall a yard, in others in the middle of the chancel, north and south; in some places *the table was joined*, in others *it stood upon tressels*; in some the table had a carpet, in others none.

minister shall stand with his face towards the people when he readeth morning and evening prayer, provided always that where the churches are very small, it shall suffice that the minister stand in his accustomed stall in the choir, so that a convenient desk or lettern, with room to turn his face towards the people, be there provided by the said churchwardens at the charges of the parish, the judgment and order whereof, and also the form and order of the pulpit or seat aforesaid in greater churches, we do refer unto the Archdeacon of the place or his official."

In the parochial accounts of St. Mary's church, Shrewsbury, A.D. 1577, is an entry "for coloringe the curate's pew and dask;" but no general notice of the modern reading desk, or, as it was called, the "READING PEW," occurs till 1603, when, in the ecclesiastical canons then framed, it was enjoined that besides the pulpit a fitting or convenient seat should be constructed for the minister to read service in; and in allusion to the reading desk, Bishop Sparrow, in his *Rationale of the Book of Common Prayer*, observes, "This was the ancient custom of the church of England, that the priest who did officiate in all those parts of the service which were directed to the people turned himself towards them, as in the absolution; but in those parts of the office which were directed to God immediately, as prayers, hymns, lauds, confessions of faith or sins, he turned from the people; and for that purpose, in many parish churches of late, the reading pew had

one desk for the Bible, looking towards the people to the body of the church, another for the prayer book, looking towards the east or upper end of the chancel. And very reasonable was this usage; for when the people was spoken to it was fit to look towards them, but when God was spoken to it was fit to turn from the people." And so he goes on to explain the custom of turning to the east in public prayer.

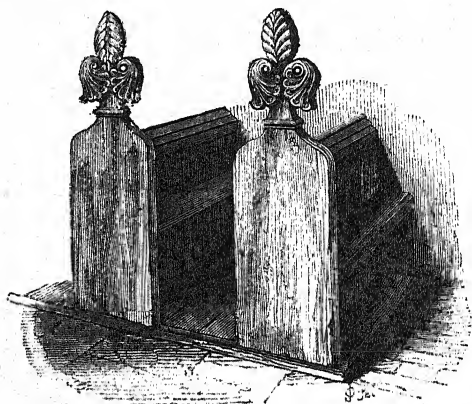
In Bishop Wren's directions it was enjoined that the minister's reading desk should not stand with the back towards the chancel, nor too remote or far from it.

The double reading desk is still occasionally met with, as in East Ilsley church, Berkshire, where is a kind of double reading desk, so that the minister can turn himself either towards the west or south. In Priors Salford church, Warwickshire, is an old carved reading pew bearing the date of its construction, 1616; and in St. Peter's church, Dorchester, Dorsetshire, and in Sherbourne church in the same county, are reading pews which evidently, from the style and the carved work with which they are covered, were constructed in the early part of the seventeenth century. The old reading pew in Langley chapel, Salop, canopied above, is a curious and perhaps unique example.<sup>i</sup> In raised letters on the front of the reading pew, Mayfield church, Derbyshire, is the following: "<sup>R</sup>M William

i A Vignette of this pew is given at the head of this chapter.

*Barton, Vicar of Maffield, entred March 10, 1630."*

To the close of the sixteenth century the mode of pewing with open low-backed seats continued to prevail; the ends of these seats were not covered with tracery or arched panel-work, but were plain, though they sometimes terminated with a finial. In the nave of Stanton St. John church, Oxfordshire, are some old open pews or seats, apparently



Open Seats, Sunningwell Church, Berkshire.

of the reign of Henry the Eighth, the backs of which are divided diamond-wise, and form a kind of lattice-work, and the ends terminate in grotesque heads. In Harrington church, Worcestershire, are some open seats of plain workmanship, bearing the date of 1582. The church of Sunningwell, Berkshire, is fitted up with a range of open seats on

each side of the nave, without any ornament, with the exception of a large carved finial at the end of each seat. In Cowley church, near Oxford, are open seats of the date of 1632, which have at the ends finials carved in the shallow angular designs of that period. All these seats are appropriately placed, or disposed facing the east, and none are turned with the backs towards the altar. The date of the open seats, Sandford church, near Oxford, is 1639. At the ends of the seats are carved finials, poppy heads and scroll-work. About the commencement of the seventeenth century our churches began to be disfigured by the introduction of high pews, an innovation which did not escape censure; for, as Weaver observes, "Many monuments of the dead in churches in and about this citie of London, as also in some places in the countrey, are covered with seates or pewes, made high and easie for the parishioners to sit or sleep in; a fashion of no long continuance, and worthy of reformation." The high pews set up in the early part of this century are easily distinguished by the flat and shallow carved scroll and arabesque work with which the sides and doors are covered. In the directions given on the primary visitation of Wren, bishop of Norwich, A.D. 1636, we find an order "that the chancels and alleys in the church be not encroached upon by building of seats; and if any be so built, the same to be removed and taken away; and that no pews be made over high, so that they which be in them cannot be seen how they behave themselves,

or the prospect of the church or chancel be hindered; and therefore that all pews which within do much exceed a yard in height be taken down near to that scantling, unless the bishop by his own inspection, or by the view of some special commissioner, shall otherwise allow."

In Geddington church, Northamptonshire, is a pew with the date 1602. On a pew in the north aisle of Ufford church, in the same county, is the date 1603. In the south aisle of Yarnton church, Oxfordshire, is a richly carved pew, bearing the date 1634. In the church of Crickhowell, South Wales, under the tower, is a high pew, bearing the inscription, *Henricus Herbert hanc sedem fieri fecit. In A. Dni. 1635*. In the south aisle of Warmington church, Northamptonshire, is a pew with the date 1639. High pews with dates, of the early part of the seventeenth century, are by no means uncommon. To the early part of the same century we may attribute the erection of GALLERIES for the congregation. This was objected to by some of the Bishops, and amongst the innovations in discipline complained of by the Committee appointed by the House of Lords, 1641, one of the puritan objections was the "taking down galleries in churches, or restraining the building of such galleries where the parishes are very populous."

Of early post reformation galleries the following may be noticed: that over the west door of Worstead church, Norfolk, erected in 1550, at the costs of the candle called the Batchelor's light. In



the south aisle of Barking church, London, over the entry into the church, a handsome gallery was in the year 1627 erected at the cost and charge of the parish.<sup>k</sup> In the year 1624, in St. Catherine Coleman church, London, a gallery was made for the poor of the parish to sit in.<sup>l</sup> In the year 1633 a handsome gallery was built on the north side of the church of Allhallows the Less, London.<sup>m</sup> On the gallery at the west end of Gressenhall church, Norfolk, was the following inscription, "*Robert Halcot the owner of Harephares gave this gallery 1635.*"<sup>n</sup> At the west end of the nave of Leighton Buzzard church, Bedfordshire, is a gallery erected in 1634. At the west end of Piddleton church, Dorsetshire, is a gallery with the date of its erection, 1635. In Bishop Cleave church, Gloucestershire, at the west end, is a gallery with the front carved; this is supported by four wooden pillars, and contains three rows of seats with ballusters at the back. The sides of the gallery are also carved, and access is obtained by means of a wide staircase. This gallery appears to have been erected about A. D. 1640. Other galleries erected during the early half of the seventeenth century might also be enumerated, as existing in some of our churches. In Bishop Montagu's Articles of inquiry for the Diocese of Norwich, A.D. 1638, is the following: "Is your church scaffolded everywhere or in part? Do those scaffolds

k Stow's Survey, vol. i. p. 285.

l Ibid p. 341.

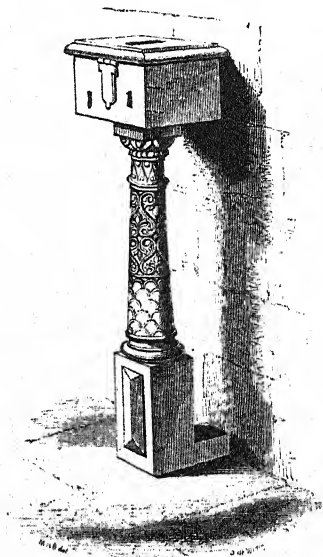
m Ibid p. 496.

n Bloomfield, vol. viii. p. 80.



so made annoy any man's seat, or hinder the lights of any windows in the church?"

We occasionally, though rarely, meet with ancient alms-boxes of a date anterior to the Reformation: these have been noticed. After the Reforma-



Ancient Charity-box, Trinity Church, Coventry.

tion, however, they were more generally set up in churches. The ancient poor-box in Trinity church, Coventry, is an excellent specimen of the Elizabethan era, and the shaft which supports it is covered with arabesque scroll-work and other

detail peculiar to that age; but most of the old charity-boxes are of the seventeenth century, and many have a date upon them.

By the canons of 1603 the churchwardens were required to provide, if such had not been already provided, a strong chest, with a hole in the upper part thereof, having three keys, of which one was to remain in the custody of the minister, and the other two in the custody of the churchwardens; which chest was to be set and fastened in the most convenient place, to the intent the parishioners might put into it their alms for their poor neighbours.

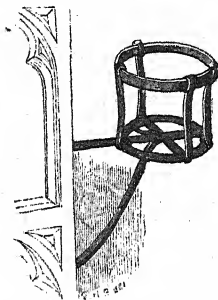
In the retro-choir, Sherbourne church, Dorsetshire, is an alms-box with three locks; and a carved alms-box, of the early part of the seventeenth century, is preserved in Harlow church, Essex. In Elstow church, Bedfordshire, are the remains of a poor-box of the same period. At Aylestone church, Leicestershire, the alms-box bears the date of 1613, with "Remember the Poor." In Clapham church, Bedfordshire, there is an old alms-box, the cover of which is gone, on which are the initials I. W., and the date 1626: this is fixed on a plain wooden pillar near the south door; and in the south aisle of Bletchley church, Buckinghamshire, is an oak pillar or shaft surmounted by an alms-box, with an inscription carved on it of "Remember the Poor," and the date 1637.<sup>o</sup>

<sup>o</sup> The unostentatious and laudable practice of bestowing alms to the charity-box has long fallen into disuse in most churches;

Towards the close of the sixteenth century the practice of preaching by an hour-glass, set in an iron frame affixed to the pulpit or projecting from the wall near it, began to prevail; and in the succeeding century this practice became quite common. In the churchwardens' accounts for St. Mary's church, Lambeth, occurs the following: "A. 1579, Payde to Yorke for the frame on which the hower standeth,—. . . 1..4;" and in the churchwardens' accounts of St. Helen's church, Abingdon, is an item, "Anno MDXCI. payde for an houre glass for the pilpit, 4*d*." In the parochial accounts for St. Mary's, Shrewsbury, A.D. 1597, is a charge "for removing the desk and other necessities about the pulpit, and for makeinge a thing for the hower glasse, 9*d*." In Shawell church, Isle of Wight, the old iron stand for the hour-glass still remains affixed to a pier adjoining the pulpit; it is composed of two flat circular hoops or rings, one at some distance above the other, annexed or attached and kept in position by four vertical bars of iron, and the lower ring has cross-bars to sustain the glass. In Cassington church, Oxfordshire, projecting from the wall by the side of the pulpit, is an iron stand for the hour-glass, consisting of two circular hoops or rings of iron, connected by four wrought iron bars, worked in the middle; and across the lower

but within the last few years charity-boxes have been set up in some of our churches, and this commendable custom is again gradually reviving.

ring or hoop is an iron bar or stay. In High Laver church, Essex, the iron stand for the glass still remains, and is in fashion not unlike a cresset, having only one hoop or ring encircling the top, and supported on four iron bars, which cross in curves at the bottom. Many other churches might be enumerated in which the stand for the hour-glass is still preserved; and the hour-glass itself, together with its frame, is said to be retained in South Burlingham church, Norfolk. An hour-glass within a



Hour-glass Frame, Shawell Church, Isle of Wight.

rich and peculiar frame, supported on a spiral column, and apparently of the latter part of the seventeenth century, is yet preserved in St. Alban's church, Wood Street, London.

The enclosing of the communion table in the church of Stow, in the county of Norfolk, by rails, about the year 1622, is noticed by Weaver, who states that the vicar and churchwardens pulled down a tomb to make room for the rail.

In Bishop Wren's diocesan directions it was ordered that the communion table in every church should always stand close under the east wall of the chancel, the ends thereof north and south, and that the rail should be made before it, reaching up from the north wall to the south wall, near one yard in height, so thick with pillars that dogs might not get in.

But we find the situation of the altar or communion table, and the reason of its severance by means of rails, more particularly noticed in the canons entertained by the convocation held in 1640. In these (after an allusion to the fact that many had been misled against the rites and ceremonies of the church of England, and had taken offence at the same upon an unjust supposal that they were introductive unto popish superstitions, whereas they had been duly and ordinarily practised by the whole church during a great part of the reign of Queen Elizabeth, and that though since that time they had by subtle practices begun to fall into disuse, and in place thereof other foreign and unfitting usages by little and little to creep in, yet in the royal chapels and many other churches most of them had been ever constantly used and observed) it was declared that the standing of the communion table sideways under the east window of every chancel was in its own nature indifferent;<sup>p</sup> yet as it had been ordered

p "The position of the table had now become the token of a distinct and solemn belief as to the nature of the eucharist, and

by the injunctions of Queen Elizabeth that the holy tables should stand in the places where the altars stood, it was judged fit and convenient that all churches should conform themselves in this particular to the example of the cathedral and mother churches; and it was declared that this situation of the holy table did not imply that it was or ought to be esteemed a true and proper altar, whereon Christ was again really sacrificed; but that it was and might be called an altar, in that sense in which the primitive church called it an altar, and in no other. And because experience had shewn how irreverent the behaviour of many people was in many places, (some leaning, others casting their hats, and some sitting upon, some standing, and others sitting under the communion table, in time of divine service,) for the avoiding of which and like abuses it was thought meet and convenient that the communion tables in all churches should be decently severed with rails, to preserve them from such or worse profanation.

Communion rails carved in the nondescript style, almost peculiar to the reign of Charles the First, are preserved in St. Giles's church, Oxford; in the Lady chapel, Winchester Cathedral; in the church of St. Cross, near Winchester; in the choir of Worcester Cathedral; and in Andover church, Hants; in which last instance the rails are composed of open semicircular arches, supported on

was therefore treated as a question of conscience and an article of faith."—Cardwell's Documentary Annals, vol. ii. p. 186, note.

baluster columns, with pendants similar to hip knobs hanging from the arches; but specimens of altar rails of a period antecedent to the Restoration are not often to be met with, the reason for which will be adduced.

The communion tables of the early part of this century were not so richly carved as those of the reign of Elizabeth, and in general the pillar-legs were plain and not so bulging; but the frieze or upper part of the frame-work, on which the table rested, was often covered with shallow and flat carved panel and scroll-work, and sometimes with the date of its construction.

In the church of St. Lawrence, at Evesham, the communion table bears the date of 1610; and round the frieze is carved an inscription, stating by whom it was given. In Cerne Abbas church, Dorsetshire, is a carved communion table, bearing the date of 1638. The communion table in Godshill church, Isle of Wight, is supported on four carved bulging pillar-legs; and round the frieze, below the ledge of the table, is the following inscription:

"Lancelot Coleman & Edward Britwel, Churchwardens,  
Anno Dom. 1631."

In Whitwell church, Isle of Wight, the communion table stands on plain bulging pillar-legs; and on the frieze round the ledge is carved in relief an arm holding a chalice, with the following inscription:

"I will take the cup of salvation, and call upon the name  
of the Lord. Psa. 116. v. 58. Anno Dom. 1632."



As the rubric of the church enjoined that at the communion the priest should himself place the elements upon the holy table, the custom of having a side table, called the credence table, for the elements to be set on previous to their removal by the priest to the communion table for consecration, was observed in some churches in the latter part of the sixteenth and early part of the seventeenth century. Such table appears to have been introduced in the reign of Elizabeth, by Andrews, bishop of Norwich, whose model Archbishop Laud is said to have followed;<sup>q</sup> and it originated from the *πρόθεσις*, or side table of preparation, used in the early church; it was likewise, as we have seen, used at the sacramentals of the Church of Rome, and on that account was strongly objected to by the Puritans.

A plain credence table of black oak, which from the style and make was evidently set up after the Restoration, still continues to be used as such in St. Michael's church, Oxford, being placed on the north side of the communion table.

The irreverend mode of designating our ancient churches as "steeple houses" and "idol cages," and the frequent attempts by those ministers who were hostile to the doctrine and discipline of the Church of England, to change her well considered practices, led to the recommendatory address set forth by the Synod in 1640,—“Whereas the church is the house of God, dedicated to his holy worship, and therefore ought to remind us both of the greatness and good-

<sup>q</sup> Neal's History of the Puritans, vol. iii. p. 170.



ness of his Divine Majesty; certain it is that the acknowledgment thereof, not only inwardly in our hearts, but also outwardly with our bodies, must needs be pious in itself, profitable unto us, and edifying unto others: we therefore think it meet and behoveful, and heartily commend it to all good and well-affected people, members of this church, that they be ready to tender unto the Lord the said acknowledgment, by doing reverence and obeisance, both at their coming in and going out of the said churches, chancels, or chapels, according to the most ancient custom of the primitive church in the purest times, and of this church also for many years of the reign of Queen Elizabeth."

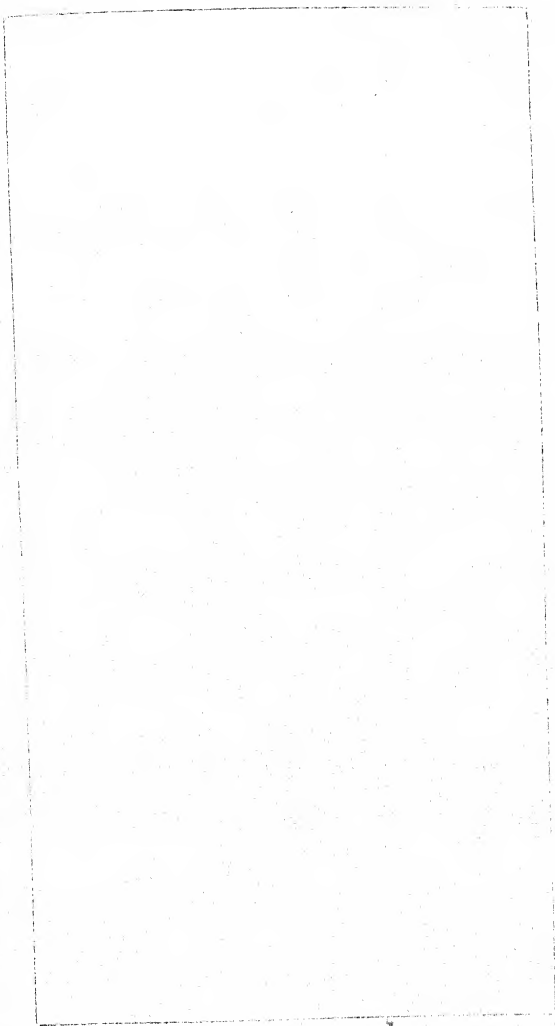
"The reviving, therefore, of this ancient and laudable custom we heartily recommend to the serious consideration of all good people, not with any intention to exhibit any religious worship to the communion table, the east, or church, or any thing therein contained, in so doing; or to perform the said gesture in the celebration of the holy eucharist, upon any opinion of a corporal presence of the body of Jesus Christ on the holy table or in the mystical elements, but only for the advancement of God's majesty, and to give him alone that honour and glory that is due unto him, and no otherwise; and in the practice or omission of this rite we desire that the rule of charity prescribed by the apostle may be observed, which is, that they which use this rite despise not them who use it not, and that they who use it not condemn not those that use it."

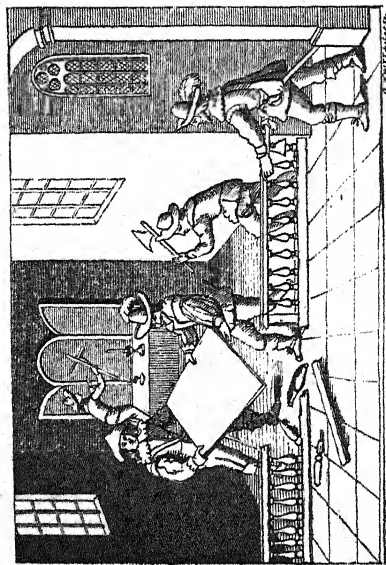
But the objections of the Puritans against many of the usages of the Anglican Church, and their refusal to conform to such under the pretence of their being superstitious, had no slight effect in altering the internal appearance of our churches in the middle of the seventeenth century, and during the period their party had obtained the ascendancy, and had succeeded for a while in abolishing in this country episcopal church government; for among the "innovations in discipline," as they were called by the Puritan committee of the House of Lords in 1641, we find the following usages complained of: the turning of the holy table altarwise, and most commonly calling it an altar; the bowing towards it or towards the east many times; advancing candlesticks in many churches upon the altar, so called; the making of canopies over the altar, so called, with traverses and curtains on each side and before it; the compelling all communicants to come up to the rails, and there to receive; the advancing crucifixes and images upon the parafront or altar cloth, so called; the reading some part of the morning prayer at the holy table, when there was no communion celebrated; the minister's turning his back to the west, and his face to the east, when he pronounced the Creed or read prayers; the reading the Litany in the midst of the body of the church in many of the parochial churches; and the having a *credentia* or side table, besides the Lord's table, for divers uses in the Lord's Supper.<sup>r</sup>

<sup>r</sup> Cardwell's Conferences, p. 272.

In August, 1643, an Ordinance of the Lords and Commons was published, for the taking away and demolishing of all altars and tables of stone, and for the removal of all communion tables from the east end of every church and chancel: and it was prescribed that such should be placed in some other fit and convenient place in the body of the church or in the body of the chancel; and that all rails whatsoever which had been erected near to, before, or about any altar or communion table, should be likewise taken away; and that the chancel-ground which had been raised within twenty years then last past, for any altar or communion table to stand on, should be laid down and levelled, as the same had formerly been; and that all tapers, candlesticks, and basins should be removed and taken away from the communion table, and not again used about the same; and that all crucifixes, crosses, and all images and pictures of any one or more Persons of the Trinity, or of the Virgin Mary, and all other images and pictures of saints, or superstitious inscriptions belonging to any churches, should be taken away and defaced before the first day of November, 1643; but it was provided that such ordinances should not extend to any image, picture, or coat of arms, in glass, stone, or otherwise, set up or graven only for a monument of any dead person not reputed for a saint, but that all such might stand and continue.

By a subsequent ordinance, passed in May, 1644, it was prescribed that no rood-loft or holy water fonts should be any more used in any church; and





Puritans Desecrating a Church, A. D. 1643, from a scarce Vignette.

that all organs, and the frames or cases in which they stood, in all churches, should be taken away and utterly defaced.

Under colour of these ordinances the beauty of the cathedrals and churches was injured to an extent hardly credible; the monuments of the dead were defaced, and brasses torn away, in the iconoclastic fury which then raged;<sup>s</sup> the very tombs were violated; and the havoc made of church ornaments, and destruction of the fine painted glass with which most church windows then abounded, may in some degree be estimated from the account given by one Dowsing, a parliamentary visitor appointed under a warrant from the Earl of Manchester for demolishing the so-called superstitious pictures and ornaments of churches within the county of Suffolk,

<sup>s</sup> The representation here given of puritan soldiers breaking down altar rails and removing a cross or crucifix from over the altar, on which appear two candlesticks with tapers, is copied from a vignette in a scarce work published in 1648, entitled, "True Information of the Beginning and Cause of all our troubles, &c." The vignette is thus described: "The Souldiers in their passage to York turn unto reformers, pull down Popish pictures, break down rails, turn altars into tables." It was in allusion to these acts of violence that Tenison, Archbishop of Canterbury, A.D. 1695, in his "Discourse of Idolatry," published A. D. 1678, declared that "it was high superstition in those who in our late unhappy Revolutions, defaced such pictures, and break down such crosses as authority had suffered to remain entire, whilst it forbad the worship of them, and was in that particular so well obeyed that none of them (it may be) ever knew one man of the communion of the Church of England to have been prostrate before a cross, and in that posture to have spoken to it."

who kept a journal, with the particulars of his transactions, in the years 1643 and 1644: these were chiefly comprised in the demolition of numerous windows filled with painted glass, in the breaking down of altar rails and organ cases, in levelling the steps in the chancels, in removing crucifixes, in taking down the stone crosses from the exterior of the churches, in defacing crosses on the fonts, and in the taking up (under the pretence of their being superstitious) of numerous sepulchral inscriptions in brass. Nor did the churches in other parts of the country, with some exceptions, escape from a like fanatical warfare; and, in this many of our cathedrals suffered most. But this was not enough: our sacred edifices were profaned and polluted in the most irreverent and disgraceful manner; and with the exception of the destruction which took place on the dissolution of the monastic establishments in the previous century, more devastation was committed at this time, by the party hostile to the Anglican church, than had ever before been effected since the ravages of the ancient Danish invaders.

But as to other alterations at this time effected. In January, 1644, an ordinance of parliament was published for the taking away of the Book of Common Prayer, which was forbid to be used any longer in any church, chapel, or place of public worship. In lieu of this the "Directory for the Publike Worship of God" was established: this contained no stated forms of prayer, but general

instructions only for extemporaneous praying and preaching, and for the administration of the sacraments of Baptism and the Lord's Supper; the former of which was to be administered in the place of public worship and in the face of the congregation, but "not," as the Directory expresses, "in the places where fonts in the time of popery were unfitly and superstitiously placed."<sup>t</sup> And at the administration of the Lord's Supper the table was to be so placed that the communicants might sit orderly about it or at it; but all liturgical form was abolished, and the prayers even at this sacrament were such as the minister might spontaneously offer.

Even before this period the practice of carrying the holy bread and cup to the communicants in their seats, an unauthorised innovation on the custom of the Church of England, seems to have prevailed in some of our churches, and seats to have been affixed against the east wall of the chancel. In Heylin's answer to Burton's Sermons, published A. D. 1637, Burton is quoted as saying, "They must first downe with tables and up with altars. For that cause all seats must downe at the end of the chancell that the altar may stand close to the wall, . . . . . and if ministers be so stiff as not to

<sup>t</sup> In the Register book, Brinklow church, Warwickshire, is an entry in 1653, by which it appears that the Churchwardens "bought a bassin for the church to christen the children, which cost three shilling sixpence." The ancient font was not however removed from its place.



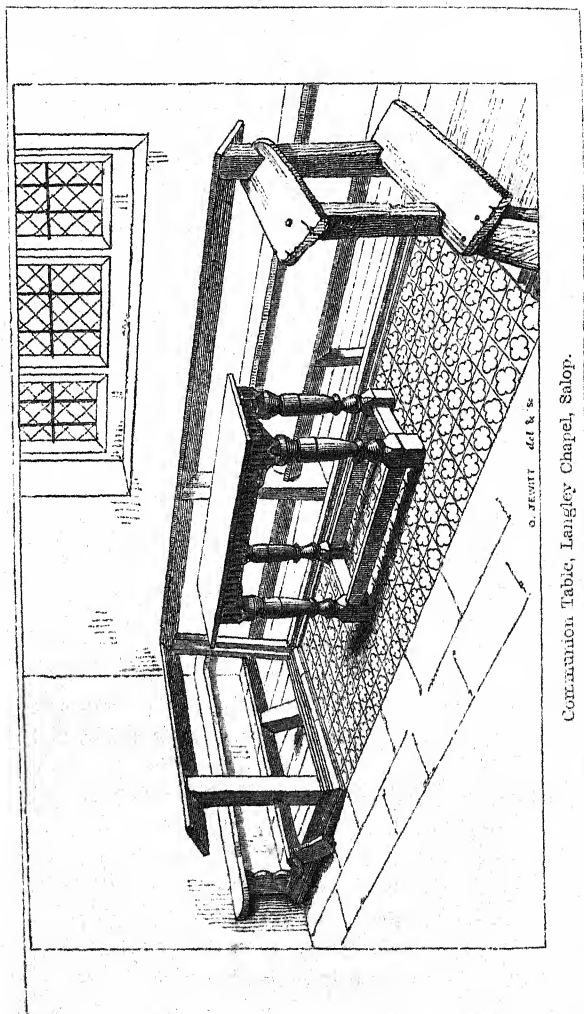
yield to this innovation, at least the table must be railed about that none touch it, as being more sacred than Pulpit, Pewe, or Font. Then some adoration as lowly bowing must be given to it. Then the second service must be said there, as being more holy than the Readers Pewe." And again, "Removing the communion table to stand altar-wise, erecting crucifixes over the altars." Dow also speaks of the practice, "as for the custome (which in too many places is of late crept in) of the Priests carrying of the holy bread and cup to every person in their seats, it is both unseemly and derogatory to the majesty of those sacred mysteries."<sup>u</sup>

Some few of our churches still retain, or at least did within the last few years, the puritan arrangement which thus crept in, of seats in the chancel round the Communion table. This arrangement in the Augustine Fryars church, London, granted to the Dutch church A. D. 1551, is thus noticed by Seymour, A. D. 1733:<sup>x</sup> "At the east end of this church between the two aisles is a rising with several steps both from the north and south sides, and likewise on the west unto a large platform whereon is placed a long table with seats against the wall and forms round, for the use of the Holy Commu-

<sup>u</sup> Innovations unjustly charged upon the present Church and State, or an Answer to the most materiall passages of a Libellous Pamphlet made by Mr. Henry Burton, and intituled "An Apologie of an Appeale, &c." by Christopher Dow, B.D. 1637.

<sup>x</sup> In his edition of Stow's Survey of London.

TT 2



Communion Table, Langley Chapel, Salop.

nion." The chancel of Deerhurst church, Gloucestershire, which is now comprised within the ancient nave, the chancel or choir having been demolished, is fitted up in the puritanical fashion of the middle of the seventeenth century, with seats ranging along the east, north, and south sides. These seats have desks before them, and at the back of the seats against the walls is panel work of wood carved or channelled with hollow fluted mouldings of a fashion common to the period. The communion table consists of a frame with plain moulded pillar legs somewhat bulging, and a frieze fluted or ornamented like the panel work at the back of the seats. The slab, or table properly so called, is loose, it is not placed north and south, but stands with the ends facing east and west in the middle of the chancel. The like arrangement of seats, with desks, round the communion table is still existing in the chancel of the little interesting chapel of Langley, Salop, which also contains the ancient reading pew represented at the head of this chapter. In Shotswell church, Warwickshire, the puritanical arrangement of seats at the east end of the chancel is still retained. In the chancel of St. Mary the Virgin, Wiggenshall, Norfolk, the old puritanical arrangement is still kept up, the communion table being brought out into the chancel with seats all round. At Brill church, in Buckinghamshire, the communion table, on an elevation of one step, is inclosed with rails, within an area of eight feet by six feet and a half, and a bench is fixed to the wall

on each side, in order that the communicants might receive the sacrament sitting. In Lyddington church, Rutlandshire, the communion table is insulated, and placed at a distance from the east wall of the chancel, it is railed all round, and kneeling mats are placed along the east side. It stands on a platform elevated by three steps. On the communion table are <sup>K P</sup><sub>NI</sub> RR. 1635. The communion table in Wooten Wawen church, Warwickshire, though perfectly plain in construction, is unusually long and large, and appears to have been set up by the Puritans at this period, so that they might sit round or at it.

To the removal of the communion table from the east end of the chancel may be attributed the usage, which, in the middle of the seventeenth century, began to prevail, of constructing close and high seats or pews, without regard to that uniformity of arrangement which had hitherto been observed; and many seats were now purposely so constructed that those who occupied them necessarily turned their backs on the east during the ministration of prayer and public service. The erection of unseemly galleries, which have greatly tended to disfigure our churches, was another consequence of the innovation on the ancient arrangement of pewing.

After the Restoration the communion tables were again restored to their former position at the east end of the chancel; and in Evelyn's Diary for 1661-2, we find the change of position in his parish

church thus noticed: "6 April. Being of the vestry in the afternoone, we order'd that the communion table should be set as usual altarwise, with a decent raile in front, as before the rebellion."

The altar rails were now generally restored, and in most instances we find those in our churches to be of a period subsequent to the Restoration, as the details in the workmanship evince. In the church accounts of St. Mary's, Shrewsbury, for 1662, we find a "memorandum that this year the rayles about the communion table wer new sett up, and the surplice was made." In Wormleighton church, Warwickshire, the altar rails have on them the date of 1664; and the communion table, which is quite plain, is of the same character and era. We also find some few Fonts of this period, as that in Kenilworth church, Warwickshire, with the date thereon, 1664.

But a return, after the Restoration, to the former usages of the Anglican church was not made without great opposition; and accordingly we find objections stated to the bowing to the altar and to the east, to the preaching by book, to the railing in of the altar, to the candles, cushion, and book thereon, to the bowing at the name of Jesus, and to the organs as "popish-like music, and too much superstition."

We often find over or near to monuments, affixed to the wall, relics of funeral achievements. These

originally consisted of the heraldic helme, crest, gauntlets, spurs, sword, targe, and cote armour, the latter a kind of tabard or surcote. Suspended over these we sometimes see the fragments of banners, banner rolls, and pennons, according to the rank of the deceased. For during the sixteenth and seventeenth centuries it was customary for the funerals of persons of certain grades, from the simple esquire upwards, to be marshalled by the heralds at arms, and the achievement carried at the funeral, and purposely made for the occasion, was afterwards fixed up. Since the close of the seventeenth century, or about that period, the funeral achievement has been superseded by the painted hatchment heraldically emblazoned, within a lozenge-shaped frame, affixed to the wall.

Early in the eighteenth century altar pieces designed in a Palladian style, with pilasters generally fluted and of the Corinthian order, supporting entablatures surmounted by compass or triangular pediments, were introduced into many of the London churches, and this fashion soon found its way into country churches, mostly those in cities and large towns. In the intercolumniations formed by the pilasters the decalogue, creed, and the Lord's prayer were painted, and these were often accompanied by paintings of Moses and Aaron. On the cornice were sometimes placed figures of seven golden candlesticks with flaming tapers. These altar pieces blocked up either wholly or partially the east window. Within the last few years some

of these have been removed from churches in the country, as from Dunchurch church, Warwickshire, Ellesmere church, Salop; and St. Mary's church, Shrewsbury; and the east window restored to view.

During the eighteenth century the old wooden communion tables were in many churches removed, and superseded by slabs of marble affixed to iron brackets projecting from the east wall of the chancel. These still remain in many churches. Stene church, Northamptonshire, contains a very costly communion table of marble, bearing this inscription: "*The Gift of Nathaniel Lord Crewe Lord Bishop of Durham 1720.*" In Chesterton church, Northamptonshire, the communion table consists of a marble slab affixed to the wall and supported on iron brackets.

In Bulkington church, Warwickshire, the holy table is of marble, and on the surface within an oval compartment is sculptured the representation of the last Supper, this table as well as a sculptured font of Carrara and Numidian marble, were the work and gift of a sculptor connected with that parish, in the latter part of the last century. Sometimes during the last century the communion table, though of wood, was fixed and immoveable, as at Bridlington church, Yorkshire; and St. Nicholas' church, Warwick.

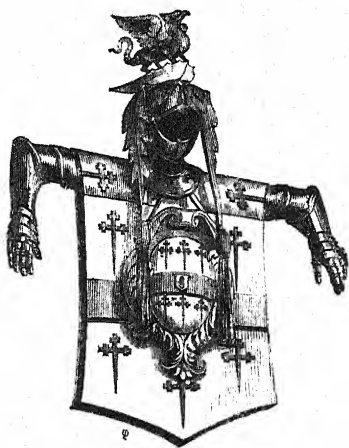
The arrangement observable in some churches, of the Reading Pew and Pulpit, placed at the west end of the nave in front of the altar or holy table, appears to have been introduced during the last century, not in conformity with any ecclesiastical



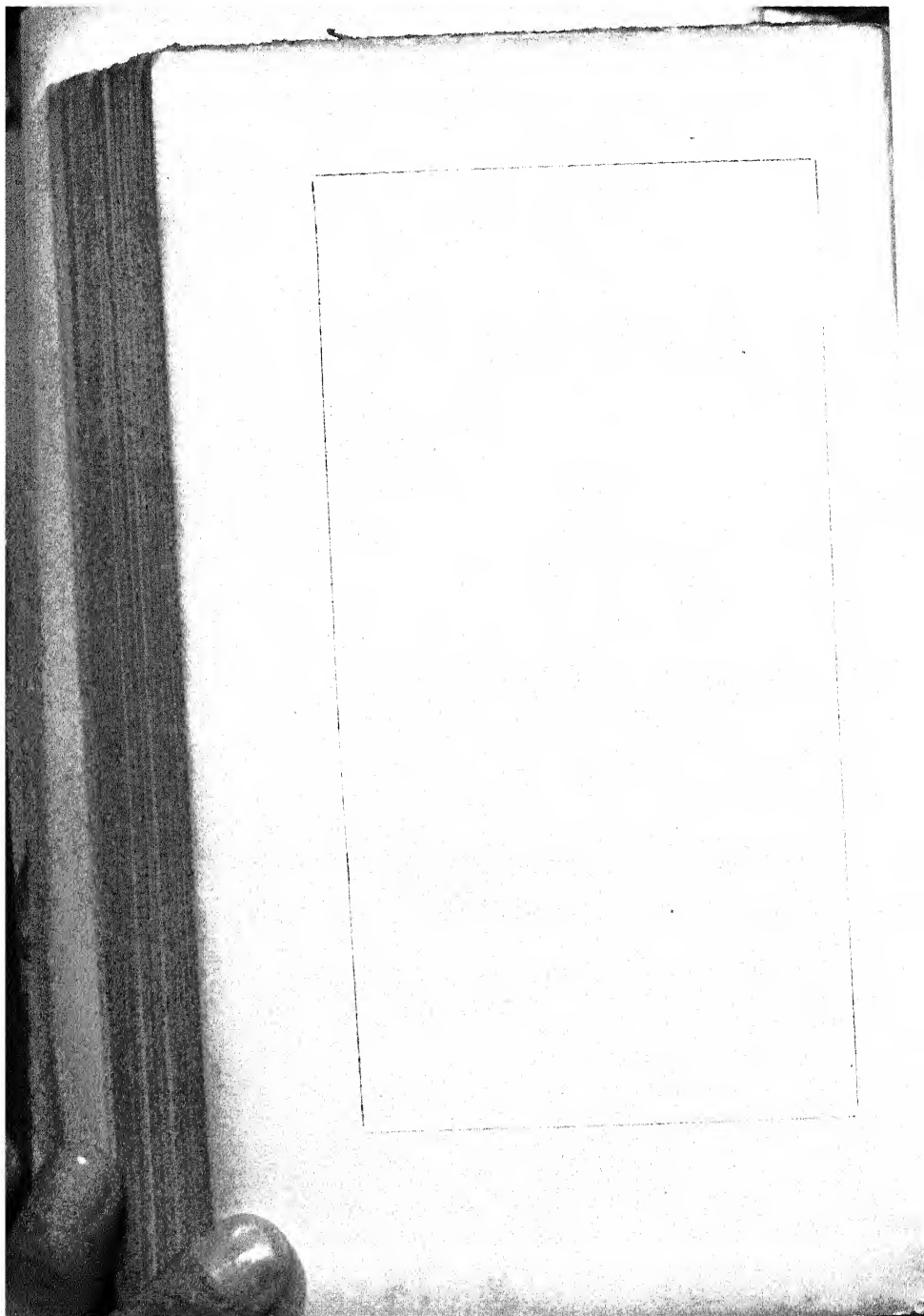
authority, but rather the reverse, obstructing, as it does, the view of the Lord's table. Of late years, however, in many churches this position has been altered, and the holy table no longer stands obscured. During the latter part of the last century a practice also prevailed, though to no great extent, of removing the ancient font, to lie neglected in the churchyard, and substituting in its stead a small marble basin, sustained on an iron standard. This has again given place of late years to the restoration of the ancient font, or to a new and proper stone font and cover. The high and unsightly pews, the selfish innovations of the last two centuries, are also gradually giving place to the former low open sittings, and the removal of galleries from many churches has rendered them now more sightly. With reference, however, to the multitudinous changes which have taken place in the internal arrangement of our churches, we ought to regard them with respect to the times and circumstances in and under which they have been severally effected.

In conclusion, what Bramhall, Archbishop of Armagh, hath declared concerning Rites and Ceremonies, may fitly be applied to the construction and arrangement of new churches, as most conducive to those ends for which they are in part intended, that is, they ought to be so planned, constructed, arranged, and adorned, not going beyond the limits prescribed or sanctioned by the church, as "to be advancements of order, modesty, decency, gravity in the service of God, to be adjuments to attention

and devotion, furtherances of edification, helps of memory, exercises of faith, the leaves that preserve the fruit, the shell that preserves the kernel of religion from contempt. And all this with due moderation, so as neither to render religion sordid and sluttish, nor yet light and garish, but comely and venerable."



Remains of a Funeral Achievement, Norton Church,  
Worcestershire.



AN EXPLANATION  
OF TECHNICAL TERMS,

WITH REFERENCES TO THE PRECEDING WOOD-CUTS.

**ABACUS**, the square tile-like upper member of a Norman capital, from which the arch immediately springs. Dugange speaks of it as "Abacus vel abax, pars capitelli." Vide vignettes, pp. 130, 1, ante.

**ACANTHUS**, a plant, the leaves of which are imitated in sculpture, and form the ornamental decoration of capitals in the Corinthian and Composite orders.

**AISSLE**, ab ala, "ultra ecclesie alas,"—"In ala septentrionali." Gervase.

**APSES**, the semicircular or hemispherical termination we sometimes find in the chancels of Norman churches. Dugange derives it, "Absida vel apsis, fornix, ex Gr. *ἀψις*, arcus." "Absida est hemispherium." "Pars ædis sacræ interior in qua altare collocari solet, sic appellata." In this sense it is used by many ancient writers.

**ARCADE**, a term in medieval architecture mostly used to denote a series of blank arches springing from small and slender shafts, and placed in front of a wall to relieve the surface. Vide vignette, p. 25, ante.

**BALLUSTER**, in medieval architecture applied to the small columnar shafts, annulated, or with a swelling entasis, which are mostly found in the belfry windows of Anglo-Saxon churches. Vide vignette, p. 65, ante.

**BASE**, the lower and projecting mouldings of a pier or shaft, "ad bases pilariorum." Gervase. Vide vignette, p. 130, ante.

**BAS-RELIEF**, BASO-RELIEVO, sculpture, in low relief, as on the tympana of Norman doorways, fonts, &c.

**BOSS**, a sculptured knob, placed at the intersection of the ribs of a groined roof.

**BRACES**, the curved pieces of timber we frequently find beneath and strengthening the extremities of the tie-beams, and between the rafters and purlins, in roofs. Vide vignette, p. 227, ante.

**BRACKET**, a stone sculptured or moulded, projecting from a wall or from the back of a niche, and used for the purpose of holding or sustaining an image.

**CAPITAL**, the capping or upper members of a pier or shaft; this sometimes consists of a

series of mouldings, and sometimes is sculptured in imitation of foliage, or with basso-relievos. Vide vignettes, pp. 130, 180, 185.

**CAVETTO**, a concave or hollow moulding.

**CHAMFER**, the sharp angle formed by two plane surfaces meeting at right angles, when cut off diagonally to a slope, or bevel, is called a chamfer.

**CHANCEL**, so called from the screen or lattice work, "a cancellis," by which, so early as the fourth century, it was separated from the body or nave of the church.

**CLOISTER**, a claustrum, the inclosed quadrangular ambulatory attached to conventual churches, and communicating with the monastic offices.

**COLLAR-BEAM**, an horizontal piece of timber framed between two principal rafters, high up in the valley of a wooden roof, and serving as a tie. It is also called the wind-beam. Vide reference, p. 227, ante.

**CROCKET**, described, pp. 207, 9, ante.

**CUSP**, architecturally used to denote the segments of circles which form foliations.

**DIAPERING**, a diapré, Fr. adj. terme de blason, varié de plusieurs couleurs, applied to the relief of any plane surface by the interweaving or intersection of fret-work, or covering the field with a pattern. Sometimes it consisted of painting only, sometimes of embossed or sunk work covered with painting. Vide example given, p. 250, ante.

**DRIP**, the projecting moulding over an arch, answering to the "corona" in classic architecture. The hood moulding over doorways and windows is often called the "dripstone."

**ECHINUS**, the egg and anchor ornament in classic art peculiar to the Ionic capital.

**ENTASIS**, the swelling of a bal-

uster shaft. Vide vignette, p. 65, ante.

**FILLET**, generally used to denote a small square-edged moulding which frequently runs up or along and projects from the convex face of another moulding. It answers to the annulet in classic architecture.

**FLUTINGS**, the vertical hollows or channels which appear in some piers of the fifteenth century.

**FLYING BUTTRESS**, described p. 198, ante.

**FOOTINGS**, the graduated courses of masonry in foundations. Vide vignette, p. 85, ante.

**GROINS**, the principal lines by which a vaulted roof was intersected, and divided into cellular compartments, and also on which the vaulting was pendant. These lines, originally plain with sharp angular edges, were afterwards constructed with ribs of cut stone plain or moulded. Vide vignettes, pp. 139, 150, ante.

**HAMMER-BEAMS**, the short beams in some framed roofs, which project from the wall horizontally at the feet of the principals, and appear as if they were the ends of a tie-beam, the middle of which has been cut away. They are generally supported by a wall-piece and curved brace, and are often ornamentally decorated with an angel bearing a shield, or with some other figure at the extremity. They mostly occur in the construction of a particular description of wooden roofs of the fifteenth century, common in the Suffolk churches.

**IMPOST**, in Anglo-Saxon remains it denotes the rude and frequently plain block capital from which the arch springs. Vide vignette, pp. 75, 76, ante.

**KING-POST**, a vertical piece of timber in a wooden roof extending from the ridge-piece,

- or point where the principal rafters meet, down to the tie-beam, and used in construction for the purpose of supporting the latter. Vide reference, p. 227, ante.
- LABEL**, a term sometimes used to denote the straight-sided hood moulding over a square-headed window.
- MASK**, moulded corbels so designed as, when viewed from a distance, to resemble a grotesque head.
- NAVE**, a *navis*, the body of a church was anciently likened to a ship. Apost. Constitutions, lib. 2, s. 28. "Ab hac versus occidentem navis vel aula est ecclesie." Gervase.
- NICHE**, a *nicher*, Fr. to place or put. Enfoncement pour mettre une statue. A cavity, hollow, or recess in a wall or buttress for an image; it has generally a canopy over it, and a projecting bracket at the foot on which the image was placed.
- OGEE**, an inflected moulding, the contour of which answers to the *cyma reversa* in classic architecture. In outline the form is graceful, and consists of a double curve, the lower convex, the upper concave. Vide vignette, p. 31, ante.
- PLINTH**, the square pedestal under the base mouldings of a pier.
- PRINCIPALS**, the principal rafters in the frame-work of a roof. Vide reference, p. 227, ante.
- PURLINS**, pieces of timber running horizontally along the sloping sides of a roof and resting on the principal rafters, their constructive use being to support the common rafters. Vide reference p. 227, ante.
- QUEEN-POSTS**, two vertical pieces of timber, suspended, one from each principal, down to the tie-beam, with an horizontal beam between the heads called the "straining beam."
- RAFTERS**, the inclined timbers on the side of a roof; the principal rafters are called "principals," the smaller "common rafters." Vide reference, p. 227, ante.
- RENAISSANCE**, a term applied to the partial revival of classic art in the sixteenth century.
- RUBBLE**, fragments of stone of different sizes grouted with liquid mortar. This description of masonry was anciently much used in filling up the interior of walls, the external surface of which were constructed of ashlar or cutstone.
- RIDGE-PIECE**, the piece of board or timber running longitudinally along the top of a roof, and against which the ends of the common rafters meet. Vide p. 227, ante.
- SOFFIT**, the under part or ceiling of an arch.
- SPANDELLS**, the spaces or compartments between the curves or haunches of an arch, and the square head or moulding formed round it; they are generally filled with panel-work, foliage, shields, or sculpture.
- SPLAY**, the jambs of windows, when constructed in a slanting or oblique direction, so as gradually to widen the lights inwardly, are said to be splayed.
- STRUT**, wooden props or pieces of timber inclined diagonally tending to support the principal rafters, and springing from the tie-beam, king-post, or queen-posts. Vide reference, p. 227, ante.
- SUTHDURE**, the south door, "*principale hostium ecclesie, quod antiquitus ab Anglis et nunc usque suthdure dicitur. Quod hostium in antiquorum legibus regum suo nomine saepe exprimitur.*" Gervase.
- TIE-BEAMS**, the long horizontal beams or pieces of timber in a roof at the feet of the prin-

cipal rafters, crossing from wall to wall, and in construction serving to tie or connect the framework of the roof together. They are also called "girders." Vide reference, p. 227, ante.

TRANSEPT, a transeptum, the cross aisles of a church of a cruciform plan.

TRANSOMS, the horizontal stone bars or divisions in the lights or tracery of windows. They seldom occur previous to the fifteenth century.

TYMPAN, TYMPANUM, the flat surface of the space contained within a triangular or semicircular pediment; in mediæval architecture mostly referable to the semicircular heads over flat-arched doorways of the Norman style.

VAULT, *ab avolta*, "Eadem quoque capella in arduum surgens super eam crepidinem (quæ vulgariter avolta dicitur)." Matt. Paris.

VOLUTE, the scroll or spiral horn used in Ionic and Composite capitals of classic art, and sometimes in Norman capitals. Vide vignette, p. 131, ante.

WIND-BEAM, vide "collar-beam."

WALL-PIECE, the upright post or piece of timber resting on a corbel, and fixed against the wall immediately beneath the wall-plate, and in construction used for the purpose of sustaining the hammer-beam or tie-beam. Vide reference, p. 227, ante.

## A CENTENARY OF ANCIENT TERMS.

ALMARIOL, Ambry, "six great plate locks with keys, brought for a certain 'armariol' in the king's chapel." A. D. 1365; "an 'armariole' in the vestry for keeping the vestments in."

ALORING, ALUR, ALURA, sometimes used to denote the walk on the leads protected by a parapet; sometimes used to denote the parapet wall itself; sometimes a cloister.

ARCH-BUTTANT, a flying buttress.

ASSHLER, CLENE HEWEN, squared or cut stone.

AUTER, altar.

BATELMENT, that portion of a parapet which rises between two crenelles or embrasures.

BATEMENT LIGHTS, the upper or panel lights in the head of

a perpendicular or fifteenth century window. Contract for glazing the windows of the Beauchamp chapel, Warwick.

BAY, the opening or light of a window comprised within two mullions; the term is also used to denote the compartments in a roof as divided by principals and tie-beams.

BENCH-TABLE, a stone seat carried round the walls of a church.

BOTRASS, a buttress or external projection of masonry, abutting against a wall to strengthen and support it.

BOWTELS, perpendicular round or bead mouldings, or small slender shafts attached to and running up the face of a pier or jamb.

BRATTISHING, a crest of carved



- open work on the top of a shrine.
- BROCHE sive SPIRA, BROACH, the spire of a tower.
- CAMPANILE, a belfry, or bell-tower.
- CARNERIEB CHAPELL, a charnel-house.
- CASEMENT WITH LEVYS, a concave or hollow moulding containing foliage.
- CHAPETRELS, capitals.
- CHAPTER-HOUSE, chapter-house.
- CHARE-ROFFED, a roof vaulted with cut stone.
- CHIRCHE GARTH, a churchyard.
- CLAVIS, a vaulting rib.
- CLERK-STORY, clerestory, the walls of the nave supported by the arches which divide it from the aisles, and pierced for lights.
- CORBYL TABLE, the corbels or projecting brackets on which a parapet, and sometimes the eaves of a roof, are supported.
- COUPIS, the battlements or portions of an embattled parapet rising between the crenelles, (?) to.....masons working on the "pontell" and "coupis," A.D. 1352.
- CRENELLE, vide Kernel.
- CREST, the upper member or torus moulding with which a parapet is finished, and which roves along the waist-scot of ancient pue work.
- CROCKYTT, a crocket.
- CROSSE-ISLED, a church with transepts is so called.
- CROSS SOMER, a beam of timber.
- CRYPTA, a crypt, vault, or under-croft found under the choirs of many cathedral and other large churches.
- ELF, ISLE, aisle.
- EMBATTAILMENT, an embattled parapet.
- ENTAYLE, carved work.
- FLAUNDESTYLL, ad pavandum chorum cum flaundrestyll.—Anglic, Dutch tile.
- FRANCH BOTRASS, a buttress set diagonally at the corner of a building.
- FREESTONE, stone easy to be worked.
- FYNIAL, a term anciently used to denote the whole of a pinnacle, and not merely the sculptured poppy-head or flower on the top, as it now does.
- GARGOYLE, GORGOL, the waterspout projecting from the parapet of a church, and sculptured to resemble a monster, or the head of a human being making grimaces.
- GAUILL, gable.
- GOBBETS, pieces of Caen stone, so called A. D. 1331.
- GORONS, apparently bars or cramps of irons to secure the upper stones of a pinnacle.
- GOROMIS, "six large 'goromis' of iron, to strengthen the stone in the tower of the gable and its pinnacles," A.D. 1335.
- GRESE, a step.
- GROUND-TABLE, a basement moulding.
- HOUSINGS, canopied niches for images.
- HUTCH, a church chest.
- IMBATTLED, embattled. Quod Riens Whethill armiger possit facere quoddam fortalitium sive Turrim imbattelat infra manerium suum, &c. Ao. 130. Edw. IV. Cal. Rot. Pat.
- JAWMES, the sides or jambs of a window.
- KERNEL, the crenelle or embrasure of an embattled parapet. 'Kernellare' was the common term anciently used in licenses to fortify mansion houses.—"Quod Willus de Wanton possit kernellare cameram suam infra mansum suum de Crumhale in Com. Gloucestr." Cal. Rot. Pat. Ao. 40. Edw. 2d.
- KIRKE, KIRK, a church.
- KNOTTES, finials (!) "with crochets on corneres with knottes of gold."
- LATTEN, a mixed metal, principally of copper, of which many articles of church furniture were composed.



LAVATORY, Lavatoria, piscinæ or water drains.  
 LYNTON, lintel.  
 LIGHTES, divisions of a window, "a wyndowe of twa lightes."  
 MARIOLA, an image of the blessed Virgin.  
 MOLDS, forms or patterns to work from.  
 MOYNELS, mullions, or the upright stone bars which divide a window into lights.  
 MYD-ALLEY, the nave or middle aisle.  
 MYNSTRE, the church of a monastery.  
 NAVIS ECCLESIE, the body of the church or nave.  
 NODUS, the boss at the intersection of the ribs of a roof.  
 NOWELL, the newell or shaft round which the steps in a spiral staircase wind.  
 OSTRICH-BOARD, wainscot.  
 OVERHARDE (?) "before the rood of pity, in the overharde of the church," A.D. 1509.  
 OYRSTORYE, the clerestory.  
 PATRONS, patterns or designs for work to be executed from.  
 PENDANT, anciently a term used to denote the wooden wall-pieces which support the principals of a roof.  
 PERCLOSE, PARCLOSE, a screen to divide a quire, or chantry chapel.  
 PERPEYN-WALL, a wall of hewn stones clean wrought, each extending through the whole of its thickness.  
 PETRA DE CADAMO, Caen stone.  
 PILERS, PILLARS, the piers which support the arches of the nave, anciently so called: "Columnæ ecclesie que vulgo pilarii dicuntur." Gervase.  
 PINNACLYS, PYNACLES, PYNNAKILLS, pinnacles; "Cum pinnaculis decoratis." Gervase.  
 PISCINA, the drain under a fenestella on the south side of an altar, in the wall.  
 PIXIS, generally used to denote the Pix, or receptacle for the host, but sometimes used to

denote an offertory box at the shrine or before the image of a Saint. In this sense it is mentioned in the computus or account Roll of Finchale Priory, Durham, sub anno 1363-4. "Item respondet de xliij<sup>s</sup> xd receptis de pixide Sancti Godrici." In Bridlington Church, Yorkshire, is an ancient stone Pix or offertory box of this kind, projecting from one of the piers, together with a bracket for an image. Vide vignette, p. 420, ante

POMELT, the finial of a pinnacle or spire.

PORCH, PORTICUS, anciently used to denote an aisle, but sometimes, as now, the "vestibulum ad valvas ecclesie."

POYNTRYL, "ypaved, with poyntryl, ich poynyt after other," paving tiles of a peculiar kind.

PRESBYTERY, the retro-choir of a conventual church. "De choro ad presbiterium tres erant gradus." Gervase.

PULPITUM, anciently used to denote a gallery, at the rood loft; "pulpitum vero turrem predictam a navi quodammodo separabat." Gervase.

PYRAMIDES, spires.

QUERE, quire.

QUOINS, "three hundred Caen stones called quoins," A.D. 1330; hewn stones to build in at the angles of a wall.

RABTYNG, the groove in the stone-work of a window to admit the glass.

RAGGE STONE, small pieces of stone rough from the quarry, and not dressed.

RESPOUN, the wall with a pier attached at the end of a series of arches.

REVESTRY, the vestry.

RODE-LOFFE, the gallery over the entrance into the chancel in which the rood or crucifix was placed.

ROUGH STONE, vide "ragge stone."

SEVEREY, the bay or separate compartment of a building.  
 SOLES, of the window—window sills.

SQUINCH, (?) "100 foot achlere and squinches of 18 inches high, and 15 at the least." Expenses of Louth broach. This term is supposed to mean the supports constructed diagonally at the corners or inner angles of a square tower near the summit, for the purpose of bearing four of the sides of an octagon spire.

SONDELET, ".....of iron for the windows," A. D. 1351. Bars of iron by which the glass was held.

STEPYLL, STEPULT, a church tower.

TRIFORIUM, a gallery between the vaulting of the aisles and the external roof. Also the narrow passage in the clerestory walls of large churches.

"Supra quem murum via erat que triforium appellatur." Gervase.

TUSSES, projecting stones left in the masonry to tie in the wall of a building intended to be subsequently annexed.

TOUCH, a black marble or stone so called.

TOURRE IN THE CROSS ILE, a tower in the transept.

VESTRY, VESTIARIUM, a small apartment generally on the north side of the chancel in which the vestments were kept, and where the priest robbed himself.

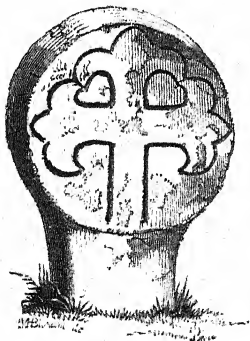
VIC, VIC, a spiral or winding staircase.

WAL-PLATES the timber which extends along the top of a wall, and on which the rafters of the roof rest.

YHYLED WITH LEDE, covered with lead.

YLES, aisles.

### Gloria tibi Domine.



Sepulchral Cross, Bakewell, Derbyshire.

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